

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XVII., No. 418.

NEW YORK: SATURDAY, JANUARY 1, 1887.

PRICE TEN CENTS.

NYM-CRINKLE'S FEUILLETON

Crinkle's Conversion by Dauvray—Two Susannes, and How They Impressed the Feuilletonist—Women as Managers and Their Advantages Over Men—The Governor's Doting Admiration for His Young Leading Man—Bellew's Affections on the Stage—The Effeminization of the Theatre.

Miss Helen Dauvray, I suppose you have noticed is doing good work at the Lyceum.

I must confess that she converted me from unbelief by her performance of Susanne in the *Scrap of Paper*. I went lingeringly to see it, and I took Rose Coghlan in my mind. One is apt to retain a distinct impression of that buxom comedy actress. I said to myself, "Of course, after Lester Wallack and Rose Coghlan one doesn't care to see the *Scrap of Paper*."

There I was mistaken. One does. One always cares to see a familiar thing in a new light.

Whatever else Miss Dauvray may be, she is an artist. That is to say, she acts not alone from impulse, but is guided by a trained sensibility, a keen intelligence and an unerring good taste.

The merit of her Susanne dawned slowly on me, through some disadvantage. In the first place, it was Sardou's idea of the role and not Rose Coghlan's. That was a clear artistic gain. What the *Habitués* of Wallack's Theatre call "the fine sensuous atmosphere" was gone. But there was a fine intelligence in its place. Susanne was no longer a sentimental creature, but a shrewdly charming and somewhat independent woman who, if she took it into her head to stay in a gentleman's room for a good purpose, would not only take care of herself, but snap her fingers besides right under the nose of Mrs. Grundy. And evidently this was the woman Sardou had in his mind.

Coghlan carried the part by a personal charm that was physical and which had the disadvantage of being the same in all roles. She played two-thirds of the part as if the audience were in the *dramatis personæ*. She oftener talked to the front seats than to Prosper Couramont. She was thinking of her appearance at almost every step, and certainly at every pose. She insisted that it was more essential to the play that she should be charming than that she should be earnest, and it certainly required less effort on her part.

Dauvray is quite another sort of actress. The first thing she sets out to do is to get rid of Dauvray. And before the first act is over you have forgotten her and are thinking of Susanne.

Coghlan never tried any feat so difficult as that. Her Wallack audiences, after a long trial, concluded they liked her better in the part of Coghlan than in anything else, and she obligingly stuck to it.

I don't say that Dauvray can get away from herself in all roles. The fact is, I haven't seen her in all roles. In Susanne I was much pleased by her effort to get away from the Americanized version. I think we saw for the first time the *Scrap of Paper* in her hands as the author intended us to see it.

Dauvray is essentially French in her method. Her little scene with the Baron—the "don't you know" scene—is as clean-cut and as sharply defined a piece of comedy as you will find anywhere.

But, above all and beyond all this, there is in her productions a nicety of balance and a perfection of detail which show how strenuously he has aimed at general instead of particular excellence. The charm of the Lyceum play is the charm of pure comedy. There is no blazon of person. The quiet tone of excellence that reigns there has attracted audiences of rare good taste, who appreciate quality rather than quantity. I don't think you will find anywhere so many people in an assemblage who are connoisseurs.

Dauvray ought to be commended for this. A woman of ample means, she has tried to do a bit of art work in the theatrical field that is worthy and nice. Instead of spending her money for personal puffs and vulgar advertising she has spent it on original comedies and in the endeavor to secure excellence of work. The result has been that the appeal to a select class has been liberally met.

I said to myself, after a chat with Dauvray: "Doubtless the theatre will be much improved in tone when women alone are managers. They are more conservative than men. They preserve the proprieties more honestly. They cannot afford to be reckless, careless, com-

mon. And the women society is most afraid of never get to be managers, for they have no ambition."

I think Langtry wants to manage a theatre in New York.

Think! Why? I know it, for she told me so. I believe she would manage it with credit, for she has a cool and level head. There is a popular superstition that women will not have any actresses in their stock. They always, it is said, select ugly girls.

If I were a manager and wanted to keep peace and talent in the family, I think I should do that myself.

Women, as a rule, do not get "mashed" on their own sex—at least when they are managing a theatre. It would be a difficult thing to find a female Lester Wallack, and I suppose you know *he* is "mashed" on Bellew.

I am told that the Governor has a sort of doting admiration for that young man; that he

dramas of which *The World* is a flaming type. I saw it in Boston. It is picturesque and stirring in incident, cheap in plot, and shallow in character. It compares with *Anarchy* just about as Bellew compares with Lester Wallack.

I wonder if the Governor does not keep Bellew just for the sake of that comparison? When a man can no longer exhibit himself the next best thing is to exhibit something that will make you wish he could.

The worst thing about Bellew is his crushed-dove expression. At his best he seems to be always turtling. His coups are spelled as they are pronounced, and that, instead of being sweet and pretty, is tootsy-pootsy. The sad superiority of Bellew's walk does not go to the heart. It is the gait of Major De Boots a little chastened.

If some one were to accost him on Broadway as a man, I feel sure that he would draw

actors and writers. Most of the best work that is done now is effeminate. Compare Howells with Mrs. Burnett. Compare Bellew with Charles Thorne. Compare Heber Newton, who tells us it is barbarous to punish female criminals because Christmas is coming, with the stalwart old Doctor Howard Crosby, who tells us to fire our Venuses and Cupids out the window. Compare the sentimentalism of pulpit and press with the rugged Shakespearean school that wasn't afraid to deal with passion, suffering, human anguish and death.

We are coming abreast of a womanized art. Some of our broadest-shouldered fellows are painting daisies on panels or bleating sentiment in lieu of passion at matinees.

Everywhere in intellectual circles the protest against Puritanism is so strong that there is a danger of Pompeian weakness. The masculinity of men like Edwin Forrest echoes yet on our stage with its organ-tones.

For this reason old men should never be managers.

Mr. Wallack, who has reserved his maiden efforts till late in life, is a shining example of the sensibility of an artist making even the practical sense of a manager look serene and yellow.

He reminds me of an old lady, widowed and honored, who brings a snip of a husband into her home of stalwart sons and asks them to call him father.

The proposition made at the Lambs Club to transfuse Bellew with some of Rocky Bear's blood fell through at the last moment, I hear, owing to a misunderstanding of Bellew's. He thought, he said, "that they had wanted it the other way," and then he rolled down his shirt sleeve.

The effeminization of the theatre is only one sign of a general movement. A reactionary tone in society will bring a more vigorous and manly expression into the playhouse and current literature. Virility is a word that the men who write and act seem to be as much ashamed of as the society women are of maternity.

NYM CRINKLE.

The Testimonial to Mr. Howson.

John Howson's benefit will take place at Wallack's on Thursday afternoon, Jan. 13. The bill is not yet completed, but a number of attractions have been secured that are notable in point of strength and variety. Among the features will be the arena scene from *Fred. Warde's Galba the Gladiator*, with 150 auxiliaries introduced; a portion of the first act and the thieves' duet from *Erminie*, by Francis Wilson and Mark Smith; the first act of *Turned Up*, by Nat Goodwin and the Bijou company; Marie Jansen and Victor Dangon in vocal selections; Sara Neville and the beneficiary in a farce; John M. Young, in imitations of popular actors; Frank Richmond, of the Wild West, in cowboy stories; Michael Banner, violinist; William Sweatnam, of Dockstader's; Alexander Salvini; John Wild, in the pool-selling scene from *The O'Regans*, with members of the Park company in "The Trumpet in the Cornfield Blows." Messrs. Williams, Neyer, Wernig and Frank Howson are to be the musical conductors. There are many prominent names on the committee having the affair in charge, and its success seems to be a matter of certainty. We trust Mr. Howson's hopes will be realized. He is an excellent actor, and his services have always been at the command of others taking benefits.

Mr. Sargent's Work.

Franklin H. Sargent's School of Acting is beginning to make a mark for itself. The institution is now in its third year, and it has never been so substantial and flourishing. Mr. Sargent, the promoter, is an enthusiast on the subject, and no other sort of man would have made the personal sacrifices and tested the utility of his ideas with the persistence and courage that have characterized his connection with the enterprise. The result, it seems, is likely to prove the correctness of Mr. Sargent's theories. A representative of this journal conversed with the gentleman yesterday in regard to his work.

"The School is now on a firm footing," said Mr. Sargent, "and its usefulness has been fully demonstrated. The first year it suffered from mismanagement, and I have spent nearly two years in removing the bad reputation which my early associates created for the enterprise. I think that now I am in a position to prosecute my work diligently and unhampered. The graduates of the School can be found in the leading stock theatres and in support of the principal stars. They are advertising the benefits of intelligent and broad instruction better than anything else could do."

"I propose shortly illustrating the progress of my pupils," continued Mr. Sargent, "by giving a special matinee at the Lyceum Theatre, in which the most advanced of them will form the cast. I am willing that this exhibition of proficiency shall be taken as evidence of the work that is being done in our establishment, for I know just what the scholars can do. The managers and a number of journalists will be invited to attend. My class is small at present—there are only twenty-five students in the School—but every one receives thorough training in the several special branches that are essential to equipment for the stage."

Mr. Sargent furthermore intends giving some exercises, one afternoon in January, before a number of limited guests, when the methods of the institution will be fully demonstrated by the students and their teachers.



MINNIE MADDERN.

watches him pose and strut, and that he sheds tears of senile ecstasy over him. I believe the Governor spends all his spare hours coaching Bellew in cock-sparrowing, showing him how to put his hands in his pockets and lean up against a pillar. I believe that every play now brought to Wallack's has to be measured by Bellew's girth, and as most of the plays are too big for him, they are taken away again.

Mr. Steele Mackaye's friends are very indignant at the Wallack management for the way it treated the author of *Anarchy*. I am told that Arthur Wallack sent for Mackaye and offered to produce his piece. Then when Harbor Lights was offered the house, a contract was signed for the English play and Mackaye kept dancing for a week with promises that were impossible to fulfil. Finally the Governor got out of it by insisting that Bellew should play the leading role in *Anarchy*.

Harbor Lights is one of those London melo-

himself up, put one hand on his heart, walk into the empyrean with drooping lids, and say, with ineffable thankfulness, "No. I am an actor. You are mistaken in the person."

This affectation is a great misfortune, because Bellew, if his face and head mean anything, must be a man as well as an actor. There is a great deal of intellectual character in the cut of his profile. I think he would attract attention anywhere by the air of personality in the outline of his features. But the moment this man begins to act he is strained to an affectation that is tiresome. Every step, gesture, inclination of his body is posed and pretentious, as if he were trying to make up for want of calibre in abundance of genuflexion.

I have tried to point out, here and elsewhere at various times, that masculinity in men is an admirable trait. And I don't think there was ever a time when there was so little of it in our

I picked up a paper the other day which complained that Miss Dauvray was not sentimental in Susanne. Certainly not. It is her distinctive charm that she isn't. I read in another paper that the great merit of Jim the Penman was in its adaptation to the sensibilities of the ladies in the audience.

That's a pretty gauge of endeavor. The sensibilities of the ladies! Why not consider the honesty of the women? Some of these ladies, whose grandmothers shot wolves from their cabin windows, cannot stand the firing of a toy pistol because it frightens their pet poodles. I have seen them shudder at the mention of maternity in a play and take with equanimity and delight the profligacy of the worst rouse in a French melodrama.

It appears to be an inextinguishable law of nature that a man shall keep his sentimentalism till he is mature and that a woman shall get rid of it while she is immature.

At the Theatres.

POOLE'S THEATRE—THE RED FOX.

Rody McCaura.....James M. Ward
Ma e Carolan.....Carrie C. Ward
Lady Ann.....Mary Young
Lady Anne.....Ida Clayton
Peggy Carolan.....Mrs. W. G. Jones
Capt. Desmond O'Neal.....Horace Vinton
Sir Wm. Luttrell.....G. Morton Price
Sir John Adams.....Wright Huntington
Tony Grimes.....J. P. Sullivan
Lanty Lawler.....W. A. Lavelle
Dan Davron.....Charles Manley
Javis Light

On Monday night Poole's Theatre was the scene of the first presentation in New York of Daniel O'Connell's four-act Irish comedy-drama, *The Red Fox*. A large audience, comprising many first-nighters and professionals, was in attendance. The opening scene of the play is *Adare Castle*, where Sir William Luttrell is a guest. He makes love to Lady Adare, and, Sir John, noticing these attentions, accuses his wife of infidelity. Sir William is ordered to quit the place, when Captain O'Neal, a soldier in the French service, appears. The Captain recognizes Sir William as an adventurer and dangerous man. Rody McCaura, who bears the sobriquet of the Red Fox, on account of his red hair and his success at fox hunting, overhears Sir William declare his passion for Lady Adare and is a witness to his repulse. He vindicates the wife before the husband. Later, at a ball given by the Adares, Sir William intrudes his presence, and insults Captain O'Neal. The Captain challenges him to a duel. Before the meeting takes place, Tony Grimes, Sir William's groom, steals one of the Captain's pistols and shoots and kills his master. The assassin is urged to the deed by the extreme cruelty with which Sir William has treated him. The weapon, bearing the owner's name, is found, and the Captain is arrested. Rody McCaura insists that he, and not the Captain, is the murderer, and the latter is released and the former sent to prison. Through the efforts of Dan Davron, father of Norry Davron, a peasant-girl, whom Sir William had betrayed, Rody escapes; but Dan is shot and killed by the prison guard. Later, at a ruined Abbey, Grimes is in attendance at a meeting of the National League. He believes that Rody has been shot while attempting to escape, and congratulates himself that he is out of the way. All the members of the League are called to take oath upon the Donagh that they were in no way implicated in the murder of Sir William. Grimes perjures himself, when Rody appears, and the culprit, in terror, confesses the crime. He then falls to the ground and dies. Explanations follow, and happiness reigns again.

There are elements in the play which entitle it to favorable mention. The dialogue is above the average of Irish plays, while the comedy parts are cleverly drawn. But the play is lacking in situations. Not until the curtain in the second act is there any indication of the plot. In the present condition of the play there is plenty of room for the tinker. As to the company, it is noticeably uneven and weak. Although the play had the advantage of a week's performances in a by-town, several members were uncertain of their lines. As Rody, James M. Ward made his reappearance in the East after an absence of eleven years. He is an excellent Irish comedian, and his acting, singing and dancing were greatly admired. Mr. Ward made a decided bit, as did Carrie Clarke Ward in the soubrette part of Mave Carolan. Mrs. W. G. Jones' Peggy Carolan is entitled to special praise. Wright Huntington, a handsome young actor, played the part of Sir John Adare with ease and finish, and responded to every requirement of an exacting part. Horace Vinton was excellent as Captain Desmond. G. Morton Price's Sir William was a rather awkward and gawky performance. Mary Young was very amateurish in the part of Lady Ann. With the exception of J. P. Sullivan as Tony Grimes, the rest of the support does not call for mention.

The scenery, by Hoyt, is very fine, but worked jerkily, and the waits were painfully long. The orchestra, too, was anything but satisfactory in its work. There is no doubt that the play will be running smoothly before the week is out. It will remain on the boards at Poole's until further notice.

Sheridan's masterpiece, *The School for Scandal*, was given at Wallack's on Monday evening, and went, in the main, smoothly and well. It would be painting the lily to insist on the merits of the work done by those experienced and excellent artists, John Gilbert, Mme. Ponisi and Harry Edwards. Annie Robe was acceptable as Lady Teazle. She was at her best in the earlier scenes with Sir Peter, especially in the quarrel, but failed to give them all of the girl's impulsiveness which alone can win sympathy for that ill-guided young person and her failings. In the famous scene scene she gravely lacked dignity and true emotion.

Kyle Bellew was particularly handsome, graceful and vivacious in Charles Surface, but his vivacity tended to degenerate into restlessness, and his gaiety lacked somewhat of the true spontaneous ring. Herbert Kelcey, it a little tame, was quiet, refined and effective as Joseph.

The rest of the cast calls for no mention except to comment on the presumable inefficiency of Miss Coote's Maria as a moral reformative agent for the errors of the fickle Charles. Under the domestic influence of so very colorless and insignificant a young person, his return to his former wildness would be merely a matter of time.

The piece was dressed—as far as the men

were concerned—richly and well; as for the women, badly. Our great grandmothers had eccentric notions in the cut of their gowns, no doubt, but scarcely such a wild inconsistency in their choice of colors. By a well-known French phrase, discordant tints are said to *swear*. Under this aspect the harlequin hues in which the scandalmongers blazed and flattered at Lady Sneerwell's might be succinctly noted as chronic profanity.

Miss Mather was seen on Monday night at the Union Square in Tobin's Honeymoon. As we have already said in these columns, this actress' Juliana is charming to the eye and eminently satisfying in the artistic sense. The role of Aranza's shrewish wife affords her relief from the heavy burden of the tragic part of her repertoire, and she seems to revel in it. The large audience called Miss Mather before the curtain, and many were the evidences given of the pleasure created by her intelligent efforts. Mr. Levick gave the conventional Duke, but it is a good part, and no matter how thickly the actor may crust it over with the mould of tradition, it still stands out conspicuously from among the surrounding characters. Frederick Paulding's Captain Rolando was a delightful piece of acting. The character is subordinate, but in his hands it achieved the importance that always accompanies careful and artistic endeavor. Jennie Harold's Zamora and Helen Geddens' Volante were pleasing, while Messrs. Ranous and Eytling rounded off the cast praiseworthy. The play was not particularly well mounted as to scenery. Next week *Romeo and Juliet* will be acted. At the matinee next Saturday copies of the splendid *Romeo and Juliet* supplement, presented by *THE MIRROR* to its readers some time ago, will be given to those present as souvenirs.

Fanny Davenport was seen in *Fedora* by a large gathering at the People's Theatre on Monday night. The accomplished actress is not remembered to have given a more subtle and dramatic interpretation of the title-role than she gave on this occasion. The audience were spellbound by her exquisite art, and the performance elicited appreciative and discriminating approval throughout. J. H. Barnes gave an acceptable representation of Loris Ipanoff, in that it was careful, conscientious and well-intentioned. But Mr. Barnes seemed to lack fire and intensity wherever those qualities were essential. Genevieve Lytton made a pretty but lymphatic Countess. The other parts were competently played. This (Thursday) evening and for the rest of the week—except Saturday—Miss Davenport will be seen in her double bill—*Lady Gay Spanker* and *Nancy Sikes*.

Tony Denier's company came in very appropriately with *Humpty Dumpty* at the Windsor on Monday night. Although pantomime has fallen into desuetude of late years, still it has a warm place in the hearts of many, and done as well as it is by Mr. Denier's troupe, the revival is really enjoyable. The Clown grimaced, Pantaloon got the worst of the practical jokes, Columbine tripped it merrily and Harlequin, with his pliant flat sword, protected the maiden fair in the good old fashion. The specialists were good, the music lively and the audience had an evening of pure old-fashioned enjoyment.

J. Julius Snitz, Nellie Wrangle, their friends and foes, disported themselves at the Fourteenth Street Theatre on Monday night before a good-sized audience in *Over the Garden Wall*. This piece is entirely beneath Mr. and Mrs. Knight's artistic abilities, but it is full of fun, it draws the crowd, and so Mr. Knight cannot be justly censured, on ordinary business grounds, for playing it down lower than his marked talents warrant. The songs and dances and humorous specialties were applauded to the echo. Encores were the rule rather than the exception. Over the Garden Wall will be given until Jan. 10, when Denman Thompson is to present *The Old Homestead* at this theatre.

Tony Pastor has some new songs this week which he gave forth in his own spicy, inimitable fashion. The specialists in the long programme are clever, including a graceful skipping-rope dancer, some wonderful contortionists, the old trio of cat duettists and others. At Tony Pastor's cosy theatre a delightful evening can always be spent. When you are jaded with business, worried with finances, pursued by care, nagged by your mother-in-law, or in any other way afflicted with the troubles of life, or the ills that flesh is heir to, *THE MIRROR*'s advice is—Go to Tony Pastor's. It invariably puts a man in good humor with himself and the rest of the world.

The Shadows of a Great City fell across a large house at the Third Avenue Theatre on Monday night. Messrs. Harkins, Edeson and Allen, Annie Ward Tiffany and Helen Rand divided the favor of the spectators.

M'liiss is the bill at the Grand Opera House this week, Annie Pixley of course filling the role with which her career as a star has been almost continuously identified. Messrs. Bebus, Daly, Reed and Misses Barclay and Avaral rendered praiseworthy support. Saints and Sinners will be played here next week by the Madison Square company.

Mr. Downing in *The Gladiator* is drawing

fair houses to the Star. Of course the week is a poor one generally among the theatres. The receipts cannot be taken as a criterion of the impression created by the performance, unless this fact is taken into consideration. Mr. Downing is a virile, ambitious young man, and he has shown himself to possess the qualities of which good actors are made.

Turned Up and Those Bells form a powerful magnet for Bijou patrons. The comedy is full of bustling fun, and the burlesque, as all men know, is uproarious. Mr. Goodwin is seen at his very best in both pieces.

The *Lady of Lyons* will conclude Mrs. Langtry's engagement at Niblo's this week. On Monday Evangelina, with its pretty damsels in brief garments, its sportive heifer and the other features will amuse the patrons of this house.

A Scrap of Paper is drawing fashionable audiences at the Lyceum, where it will remain for a week longer than was intended. Mr. Howard's new comedy, *Met by Chance*, is to be brought forward on Monday week.

Tangled Lives is in the height of a prosperous career at the Fifth Avenue Theatre. The play and the performance are meeting with undiminished approval.

The O'Reagans, in its last nights at the Park Theatre, is attracting large and hilarious houses. People are loth to let the rollicking localism go, although in McNooney's Visit there is assurance of a capital successor.

Jim the Penman's success is unabated, and the Madison Square is nightly filled with gatherings that literally test its holding capacity. Sir Charles Young's drama is remarkable in that it deserves all the success with which it is meeting—a success, by the way, that is not a little due to the admirable staging it has received.

The Musical Mirror.

At the Metropolitan Opera House we have had no new production, but the most favorite operas of the season have been given with great effect to excellent houses. There can be no doubt that the public prefers this company of artists in the heavier and more declamatory works of the latest school, and the public is, as usual, right; for singers trained to the Wagner operas are hard put to it in the more vocal scores of Gounod, Meyerbeer, or even Goldmark. It is one thing to declaim Ortrud and quite another to sing Fides. In fact, so opposite are they that it is well nigh impossible for the same artist to do justice to both, even as it is hard for a pianist to play the organ, or an organist the pianoforte. The touch is different. The band at this house is really unimpeachable. Whether for tone, execution, or delicacy of light and shade, this body of musicians can compare favorably with the most renowned orchestral forces of Europe. The chorus, if not so young, fresh-voiced and lovely to behold as that of our National Opera, which had more pretty faces, trim figures and silvery voices than we had ever seen before on the stage—is yet good, sonorous and well-trained and thoroughly effective. We are bound to say that the dresses and scenery, although costly and gorgeous, are not to our taste. Indeed, the Teutonic notions of apparel are not ours. There is a raw admixture of colors in most German costumes that is harmonious and crude. Besides, the sense of the ridiculous is weak in the brains of our cousins German, and they do not always see incongruities in the same light as we are apt to do. Their scenic decoration is open to the same fault-finding, as witness the very unideal Valkyries and Goddesses in Wagner's music-drama, *Die Walküre*, and the stout, pursy Mephisto in *Faust*. Nevertheless, the work done by the German Opera company is good, sound, solid work, and deserves all the success it has met with.

Probably there never was such an absolute success in comic opera as that of *Erminie* at the Casino. The operetta runs on like a river in a rainy climate—never drying up, never weakening. It draws with the steady pull of a man-of-war's crew, without let-up or slackening, and seems as if it might flow forever in the same swelling stream. How is this phenomenal success to be accounted for? Not by the merit of the music, which, with two exceptions, is trifling and commonplace; not by the performance, which, though excellent, is not better than has been given to other pieces in the same theatre, which is renowned for its perfection of casts; not by the scenery or the dresses, each of which has been more than equalled heretofore—but by the book, which, for a wonder, is dramatic, witty and well put together. There lies the charm, and it would be well if composers and managers would take the hint, and insist upon good books, not be led away by the mistaken idea that tinsel and buffoonery can carry a stupid plot and idiotic dialogue. Never yet was a comic opera a real success in which the words were nought. With a good book and fairly pretty music the public will be satisfied, but all the music in the world cannot cover the faults of a bad story and lame couplets, although music, like charity, covereth a multitude of sins.

Koster and Bial's pleasant entertainment is always well attended and well performed,

whether it be a burlesque of some popular piece of the day or an original extravaganza helped out by brilliant and attractive specialties. There is always an attention to detail and effect, and a care that nothing shall overstep the modesty of nature, that ensures a liberal and judicious patronage to this place of pleasure.

Dockstader has engaged a new tenor to replace Harry Pepper, who resigned his position in the minstrel company. Riegel, the newcomer, is well spoken of and has a pretty voice, but it will be hard to fill the place of a man who not only sings well but composes his own songs successfully. The band, under Mullaly, is really excellent, and the first-part music is always carefully done and well selected.

The National Opera Company, as it is now called on the bills, and has always been called in *THE MIRROR*, has floated out of the troubled waters and is now in Brooklyn. We hope soon to have this fine company back in New York, where it will be most welcome.

Faust, at the Brooklyn Academy of Music, was very well done in some respects. Emma Juch sang, looked and acted in a charmingly natural manner. In face and figure she is an ideal Gretchen as Goethe conceived the character, not as French and Italian artists are in the habit of representing it. Emma Juch was a true German fratlein, not a signorina nor a demoiselle. Charles Bassett's Faust was a weak performance, but William Ludwig's Mephisto was worthy the greatest opera houses of the world. The chorus was superb and the band under Mr. Hinrich's direction was perfect, as usual in our National Opera. Are there no tenors? That is, tenors with voices, who sing in English. Surely there must be one somewhere, if we could only come by him.

John F. Rhodes gave a very pleasing violin recital at Steck Hall on Tuesday evening, playing very well a good selection of music, which included Joachim's Hungarian Concerto, Chopin's Nocturne in E flat, the *Witches Dance* by Paganini and two Spanish dances by Sarasate. Rhodes is not yet a finished violinist, but he has talent and youth, and with these two factors success is attainable by hard study.

Mme. Maria Salvotti is about to give a concert at Chickering Hall. Salvotti has a phenomenal voice and a fine, bold style of singing, which in dramatic vocation is rare now-a-days. The beneficiary will be assisted by many of our leading artists.

Charles E. Pratt, the well-known accompanist, has returned to town after a long concert tour with Minnie Hauk. The star has left for Europe, but her associate remains in New York.

Mr. Hill's Affairs.

Manager J. M. Hill's New England origin shows in the strict cleanliness insisted upon by him in every nook and cranny of his theatres. At the Union Square, under his regime, the walls and ceilings behind the scenes are kept freshly whitewashed, the floors are scrubbed until they glisten like a Massachusetts kitchen, and every hole and corner is kept in good order. The dressing-rooms, it is a pleasure to note, are similarly inspected and tidied. There is very little of that stale, gaseous, dirty smell back of the curtain at the Union Square that is noticeable in too many theatres.

Owing to the fact that Manager Hill has lately disposed of his interest in the Third Avenue Theatre, and made one or two other moves looking to a reduction of the number of his business enterprises, the idle rumor has again been put in circulation that his financial affairs are not prospering, and the policy of retrenchment adopted is a matter in which no choice was open to him.

Similar stories have been started several times before in connection with Mr. Hill, and they always turned out to be unfounded. Once Mr. Hill quietly and characteristically silenced gossip by showing his cheque-books, one of which alone showed a balance in his favor of \$75,000. That was a little over a year ago.

Mr. Hill showed the private books of his Margaret Mather tour to a *MIRROR* representative the other day. They indicated a handsome profit for every week in the season since last Summer. The reporter asked leave to quote from these books, but Mr. Hill demurred, saying that he always had an aversion to publishing figures. The Union Square season is bound to be profitable, if for no other reason than that the only stars playing there this season that do not rent are Fanny Davenport and Margaret Mather.

"I shall make extensive alterations when the theatre is closed for the Summer," said Mr. Hill. "The walls will be given a warmer color, and the proscenium altered. I cannot particularize all the changes, but some of them will be radical, and the effect will be to beautify the house and make it more comfortable."

For some time it has been Mr. Hill's intention to withdraw some of the many irons he had in the fire not long ago. He had been worked too hard in attending to them, and this, no doubt, was his reason for giving up the Third Avenue. With the Columbia in Chicago, the Union Square in New York, Margaret Mather, Murray and Murphy, and

several outside interests and speculations, he has quite enough for one man to look after as it is.

THE CASINO.
Broadway and 39th street.
Rudolph Aronson, Manager.
50 CENTS ADMISSION 50 CENTS
Reserved seats, 50c. and \$1 extra. Boxes, \$12, \$10, \$8.
Every Evening at 8. Saturday Matinee at 2.

THE CASINO COMPANY
in the greatest of all comic opera successes,
ERMINIE.

Chorus of 50. Mr. Jesse Williams, Musical Director.
Great cast, beautiful costumes, scenery, appointments.
BUJOU OPERA HOUSE. Broadway near 30th st.
Messrs. Miles & Barton, Lessees and Managers.

MR. N. C. GOODWIN,

in Mark Melford's original melodramatic farical comedy, entitled

TURNED UP,

Preceded by the successful burlesque, **THOSE BELLS.**

THIRD AVENUE THEATRE.
3d Avenue and 3rd Street.

H. R. JACOBS, Manager

MATINEES WEDNESDAYS AND SATURDAYS.

GOOD RESERVED SEAT FOR 35 AND 50 CENTS.

Week SHADOWS OF A GREAT CITY.

Dec. 27. DOKSTADER'S, Broadway, bet. 28th and 29th sts.

DOKSTADER'S

MINSTRELS

A FRESH PROGRAMME NIGHTLY,

at 8:30.

THE BIG XMAS TREE. OUR MINNIE.

EVERYBODY GETS A SEAT.

50c., 75c., \$1.

Special Ladies and Children's Matinee Saturday.

REQUEST NIGHT, WEDNESDAY.

FIFTH AVENUE THEATRE.

Proprietor and Manager, JOHN STANTON.

Every Evening at 8:15. Matinee Saturday at 2.

The Romantic Emotional Actor,

ROBERT B. MANTELL,

in John W. Keller's society drama,

TANGLED LIVES.

WINDSOR THEATRE.

Bowery, near Canal street.

FRANK B. MURTHA, Sole Manager

Matinees Wednesday and Saturday at 2.

This Week.

THE GREAT, ORIGINAL AND ONLY

TONY DENIER'S HUMPTY DUMPTY

PANTOMIME.

Popular prices, 75c., 50c., 35c., 25c.

GRAND OPERA HOUSE.

Lessee and Manager, Mr. T. H. FRENCH.

Reserved seats (orchestra circle and balcony), 50c.

Every evening and Wednesday and Saturday matinees.

The fascinating Comedienne and charming Vocalist,

ANNIE PIXLEY.

ably seconded by a superb company, in *M'LISS*.

Next Sunday evening—Prof. CROMWELL.

Next week—*SAINTS AND SINNERS*.

KOSTER & BIAL'S, 230 ST. 6TH AV.

Burlesque. Admission 25c. Burlesque.

CAPTAIN JACK SHEPPARD.

Introducing the soul stirring patriotic spectacle,

RECEPTION OF NATIONS.

UNION SQUARE THEATRE.

J. M. HILL, Manager.

MARGARET MATHER

At the New Year's Matinee, Saturday, Jan. 1,

each patron will be presented with an elegant

hithograph in 9 colors, 50c.

40c. Romeo and Juliet Ball-room Scene.

HARRIGAN'S PARK THEATRE.

Broadway and 35th street.

EDWARD HARRIGAN.

Proprietor

M. W. HANLEY, Sole Manager

EDWARD HARRIGAN'S

Original Local Comedy,

THE O'REAGANS.

Dave Braham and his Popular Orchestra.

Matinee Wednesday and Saturday.

POOLE'S NEW THEATRE.

Eight street, bet. Broadway and 4th ave.

Proprietor and Manager, JOHN F. POOL.

Reserved Seats, 50c., 75c., \$1. Gallery, 25c.

Presenting only the

BEST LEGITIMATE ATTRACTIONS.

Matinees Wednesday and Saturday.

Sunday evenings, Dr. Morgan's Illustrated Lectures

WALLACK'S THEATRE.

Broadway and 30th St.

Sole Proprietor and Manager, LESTER WALLACK.

Sheridan's greatest Comedy

THE SCHOOL FOR SCANDAL.

presented with a cast unparalleled in the history of the drama.

MADISON SQUARE THEATRE.

Mrs. A. M. PALMER, Sole Manager

Evenings at 8:30 and Saturday Matinee at 2.

Sir Charles Young's remarkable play in four acts, entitled

JIM THE PENMAN.

"Beyond doubt the strongest story told upon metropolitan boards since the *Two Orphans*."—*World*.

LYCEUM THEATRE.

DANIEL FROHMAN, Manager

Last nights of

HELEN DAUVRAY A SCRAP OF PAPER,

and her

COMEDY COMPANY A SCRAP OF PAPER.

Under the management of W. R. HAYDEN.

Tuesday, Jan. 4. Bronson Howard's new Comedy.

Seats now ready.

TONY PASTOR'S THEATRE. Fourteenth Street.

Matinees Tuesday, Friday and Saturday.

THREE Matinee New Year's Day.

MATINEES TONY PASTOR AND GRAND NEW

SHOW.

THIS

We saw this because it is a new show.

Thomas J. Ryan, Laura Lee, Martine Tiro, The

Juliana, Lenton Brothers, Lester Howard, Leopold and

Muselli, Lottie Elliott, Heffernan and McDonald, Bur-

ton's Dog Circus. Funny comedy, A Red Hot Stove.

The Giddy Gusher.



When I was Miss Innocent Kidd, the sort of dandy Jennie Yeamans used to play so cleverly in the Parlor Match, all the old ladies and all the old men (who didn't go boldly to the tavern bar) held that their health was due to a wonderful remedy for everything, called "Graham's Golden Gift," or some such name. Three times a day it was taken by the wine-glass full. If any one had a cancer or a cramp in the stomach, a sprain or a splinter in their legs, wens or wigs on their heads, tubercles on their lungs or strabismus in their eyes, they took the "Golden Gift" by the bucketful and swore it did 'em good.

Something happened to the bright young man named Graham, and the formula of the Golden Gift was given to the public. It was nothing but the worst sort of whiskey into which a decoction of sassafras and spearmint had been dumped.

It was an awful blow to the thousands that had enjoyed it. Old women who had row after row of the "Golden" empty bottles in their woodsheds looked at 'em with tear-dimmed eyes. They refused to believe the weekly newspaper that exploded the humbug of the Gift and the knavery of Graham.

And I imagine there's about the same state of things in town to-day over the fate of De Leon. It's not among the servant-girls or love-sick schoolgirls, either. The Lotos Club is hard hit. There are several members who were regular customers of the Professor.

Some years ago one of the members said to me, "You go the first thing to-morrow and see De Leon; he told me some remarkable things." So I paddled off next day to the Fourteenth street basement and had a horoscope built like a gridiron drawn for me.

The Doctor told me about Jupiter's very improper conduct with some heavenly bodies at the time of my birth; how Mars' affairs were very much upset by Pa's behavior; how Saturn sat on my Solar System and Uranus ran us on an unpleasant epoch. After this he indulged in some remarks upon my disposition and the disposition I had made of it, and then came down to the most interesting part of his discourse—what was going to happen. He said I was going to make a very valuable acquaintance, or it looked more like the resumption of an old friendship to him; that I ran great risks during '84 and '85 in getting in and out of cars and carriages, but once safely en route, anything might happen, it wouldn't injure me.

The next week a friend I hadn't heard from or seen in a dozen years walked in and proved, as De Leon had said, of immense value. I nearly broke my neck trying to ride a bicycle, and when fairly muddled went like mad a couple of miles, unable to stop, and sure that sudden death awaited me when that infernal wheel ceased to revolve. For the full filiment of the first prophecy filled me with superstitious dread of the second.

However, I made a landing in a nice soft cow-yard and lived, as you see, to tell the tale.

De Leon did his work for a ridiculous sum of money. The biggest kind of a fortune only cost you half a dollar; so I carted down all my relatives and most of my friends, and I never went near the place but I found a member of the Lotos Club consulting the oracle. One morning, taking a short cut from Fourth avenue to Broadway, as I passed the Professor's domicile I read his name and wondered if the believer was in the basement. Sure enough, there he sat, like one of Aunt Hannah's andirons, bold as brass and stiff as a ramrod, on the hair sofa waiting his turn to go inside. Poor, dear man, he'll have to go to the Tombs to see his philosopher. A star reader, who couldn't see his own fate foreshadowed and who, giving warnings to others, and advice how best to avoid impending disaster, didn't see as clearly as a boodle Alderman the necessity of skipping out, is rather a damaged article, it seems to me.

I haven't the slightest doubt but Eve, the first thing after she was finished, began to use poke-berries on her cheeks, and if there were any chalk deposits in the Garden of Eden, be sure our early mother got herself up a lovely complexion.

It is the instinct of every woman born to daub something or other on the face.

The simplest country girl way back in parts of the country where they still vote for Andrew Jackson binds the woolly leaves of the mullein on her cheeks to make them red,

and uses the family starch, got from town to stiffen the old man's billed shirts, to make her white.

She gets clotted cream from the dairy nights, makes a hole in a pocket-handkerchief to poke her nose through, and sleeps with the slobbery slippery mass on her poor face, in the wild belief that the freckles and tan will come off in the sour cream.

The South Sea Islander uses blubber, the Carribean belle yellow ochre, and the American female every lotion, balm, bloom, paste, cream and wash that is invented, discovered, or evolved from 'speculative humanity's inner consciousness.

The methods of producing a fair, smooth skin are as numerous as the hairs on a false bang. Some use soap—others won't.

One handsome woman says, "Bathe in tepid water and dry with the softest sort of fine linen cloth."

Another says, "Very cold water to start the circulation, and a good rubbing with a crash coarse towel."

A third says, "Never put a drop of water, hot or cold, on your face, but give yourself a fine hand-polish with cold cream."

London *Truth* a while ago urged all women who desired to avoid wrinkles and preserve their complexions to wash night and morning in red-hot water, while a lady told me the other day she put a piece of ice in a napkin and poly stoned her face three times a day as faithfully as a sailor would the deck of a ship.

Well, all these women will see old Time laughing in his sleeve one day as his infallible treatment knocks 'em out, and their livid and wrinkled faces are turned appealingly upon him.

The Gusher has never had any theories about the temperature of water. She has always used lots of soap. She has tried every powder invented to give her an intellectual pallor. She has daubed on all the stuff that comes in bottles and all the things sold in boxes. Her complexion is just as good as it ever was, and if the cosmetics did no good they did no harm. But she has made many discoveries about the things she has used.

Some of 'em turn a pleasant slate color in the sharp corners surrounding the nose and in the dents about the eyes. This is disgusting. Mortification, as it were, takes place before death. There are other powders that take a pretty plum shade of purple in the sun, suggesting an approaching stroke of apoplexy. I went to a lecture on chemistry one night when a base man burned some herby-smelling drug on a brazier, and every woman who had any cosmetic with lead in it on her face turned a livid, granite grey. The next lecture in the course, when the Professor put his hand on a big glass cylinder with a crook-necked glass squash attached to it, and said, "Every lady who has a chemical substance on her face in this room will now—" we didn't wait to find out what would happen. We flew, as one bird, and left a deaf old man, two small boys and a colored woman to face the music.

I am led to dwell thus on facial adornment because I have stumbled on two very good things, especially for this cold weather—Mrs. Ayer's Recamier Cream and Helmer's new preparation. They don't interfere with each other in any way. The one is to put on the face at night—the other is for daylight and evening use.

Harriet Hubbard Ayer has been a lady too long to lend herself to an unworthy article and its dissemination, no matter what its pecuniary value might be to her.

Therefore, when I got an aesthetic little pot of the composition she is manufacturing, I read the statement she puts forth with it, that by applying it at night one wakes in the morning very much younger and at peace with her cuticle. I put it on an inch thick, and I have derived great satisfaction from it. I won't say that I am expecting to return to second childhood by its use. I don't want to be a day younger than I am. I've had a great deal of trouble accumulating the years I possess, and I won't part with any of 'em; but I do think it has a delightful effect on one's complexion. That "without Glycerine" especially.

There's a word that never dyeth,
You and I have never seen;
But the stuff that never dyeth,
You can bet is Glycerine.

I do hate that sticky, sweet, mucky liquid in anything, so hereafter I patronize the Recamier Cream "without," and recommend it to everyone.

If ever there was a sincere, enthusiastic, honest man, its Helmer, the Fourth avenue wig-maker and perfumer. He has got aerial navigation on the brain, and its quite the fashion to laugh at his earnest predictions and unbounded faith in air-ships.

The banks of the Hudson were dotted with ridiculing skeptics when the first little steam-boat went smoking, like a crazy tea kettle, up its waters. But we are not laughing at the Cunard line steamers just now, and the White Star steamers meet very little unbelief. Helmer chuckles as he perfects his plans, and in moments of relaxation brings his mind to bear on the beautifying of women.

He has got up a wonderful preparation for the complexion that lays way over any stuff I have met for making one nice and naturally white.

The Gusher is going to start in as a pro-

fessional beauty when the great work is accomplished that has begun.

The lights shall be filled with Recamier Cream;
The complexion infatigable shall be
Shall be given to Helmer, whose beautiful stuff
Steals all imperfections away.

There's a disposition on my part to drop
into poetry this morning, and to avoid risks I
append my signature at once.

THE GIDDY GUSHER.

DRAMATIC DIARY.

BY WILLIAM WINTER.

1886.

JANUARY.

1. Modjeska appeared at the Star Theatre as Camille. —Mme. Januschek appeared at the Grand Opera House as Zillah. —Theodore Thomas began a season of American Opera at the Academy of Music, where The Taming of the Shrew was produced for the first time in America. —The Metropolitan Opera House was reopened, with German opera. First time of The Meistersinger von Nürnberg. —Mary Anderson appeared in Philadelphia. —Lawrence Barrett acted in Brooklyn. —Mr. Gayler's Bohemian was produced at the Criterion, in Brooklyn. —Mme. Janisch appeared in Montreal, producing a play called Love Wins.
2. Leah was produced at the Union Square Theatre, with Margaret Mather in the principal character. (The run of Romeo and Juliet at the Union Square Theatre, ending Jan. 2, comprised 41 consecutive performances.) —Modjeska, at the Star Theatre, acted Mary Stuart, for the first time in New York. —Noble H. Hill, senior proprietor of the Boston Theatre, died in Boston.
3. First production in America of Der Trompeter von Sakkingen, at the Thalia Theatre.
4. A ball in honor of Mr. Dixey occurred at the Metropolitan Opera House, celebrating the 300th performance of Adonis at the Bijou Opera House.
5. N. M. Ludlow, the veteran actor and manager, died at St. Louis, nearly 70 years old.
6. Modjeska, as the star, acted Adrienne. —Nobody's Claim was acted at the Third Avenue Theatre. —Sol Smith Russell appeared at the Grand Opera House as Felix McNusick. —Miss Anderson, in Philadelphia, produced Romeo and Juliet.
7. Modjeska, at the Star Theatre, produced Donna Diana. —Mr. Daly produced The Merry Wives of Windsor, with Charles Fisher as Falstaff.
8. Henry Norman Hudson died at Cambridge, Mass., aged 75 years.
9. Modjeska appeared in Baltimore. —Miss Castleton appeared at the Standard Theatre in Crazy Patch. —Kate Claxton appeared at the People's Theatre in The Ice of Ice.
10. The last performance of Hoodman Blind occurred at Wallack's.
11. Revival of The Gypsy at Wallack's. —The first performance, in English, of Lohengrin, was given at the Academy of Music, on the 10th inst.
12. Modjeska appeared as Viola.
13. Arthur Winter, son of William Winter, died at New Brighton, S. I., in his 14th year, the victim of a frightful accident, while coasting, on the 15th of Jan.
14. J. W. Thoman died, at the Forrest Home, Philadelphia.
15. Modjeska revived Odette.
16. The 70th birthday of Charles Fisher.

FEBRUARY.

1. Edwin Booth began an engagement at the Fifth Avenue Theatre, appearing in Hamlet. —Lawrence Barrett appeared at the Star Theatre as Hernani. —The Mikado was transferred from the Fifth Avenue to the Standard. —Margaret Mather, at the Union Square Theatre, appeared as Juliana in The Honeycomb. —Mr. Boucicault appeared at the Boston Museum in The Jilt. —Salvini appeared at San Francisco. —Miss Anderson began an engagement in Cincinnati. —Alexander Henderson, theatrical manager, died, at Calais, France.
2. Performance of Engaged, Love on Crutches and The Kiss by the stock companies of the Madison Square, Daly's and Wallack's Theatres, for the benefit of the Actors' Fund of America, were given at the Star.
3. The opera of The Merry Wives of Windsor was produced at the Union Square Theatre. —Kienzi was given at the Metropolitan for the first time.
4. Edwin Booth, at the Fifth Avenue Theatre, acted Iago.
5. Edwin Booth acted King Lear. —The Bandit King was produced at Niblo's. —Jack-in-the-Box was brought out at the Union Square Theatre. —The New Windsor Theatre was opened by F. B. Murtha, and Clara Morris appeared there as Miss Multon.
6. Death of Laura Keane.
7. The 100th performance of Amorita occurred at the Casino.
8. The 100th performance of Saints and Sinners occurred at the Madison Square Theatre.
9. The Gypsy Baron was produced at the Casino. —One hundredth performance of One of Our Girls at the Lyceum. —Valerie was produced at Wallack's. —Edwin Booth acted Macbeth. —The Mikado and She Wouldn't Be Moved! were produced at the Star.
10. Edwin Booth acted Sir Giles Overreach for the first time in New York for several years.
11. Lawrence Barrett presented Francesca.
12. John Rickard, in New York, at the revival of The Country Girl was made at Daly's Theatre. —F. B. Chatterton died in London, aged 52.
13. Edwin Booth played Bertuccio. —Lawrence Barrett acted Francesca.
14. Revival of Engaged at the Madison Square Theatre.
15. Edwin Booth played Richard III., using Cibber's version, for the first time in many years. —Mr. Daly produced Nancy and Co.
16. Lawrence Barrett acted Don Felix, in The Wonder, for the first time in New York.
17. Edwin Booth's engagement was ended at the Fifth Avenue Theatre, where he had acted Brutus. —Lawrence Barrett's engagement was ended at the Star Theatre. —John Gilbert's sixteenth birthday. —Hamlet, in French, was produced at the Porte St. Martin Theatre, Paris, with M. Garrier as Hamlet and Sara Bernhardt as Ophelia.
18. Clara Morris appeared at Niblo's Garden. —The Mikado returned to the Fifth Avenue Theatre. —Edwin Booth appeared in Philadelphia. —Miss Anderson acted in Chicago. —James W. Laergan died, in Boston.
19. Mme. Judith reappeared at the Star Theatre. —Death of Emily Cote and Mrs. George Augusta Sala, in England.
20. John Brougham's Comedy of Playing With Fire was revived in London at the Haymarket Theatre.
21. A performance occurred at Lyceum Theatre, for the benefit of the Actors' Fund of America.
22. The Gypsy Baron was acted at the Star Theatre. —The Banker's Regent was presented at the Union Square Theatre. —The Ivy Leaf was given at Niblo's for the first time in New York. —Fred. Bryn acted in Forgiven at the Windsor. —The Golden Bawn was played at the Third Avenue. —Alone in London was represented at the Grand Opera House. —Adelaide Moore appeared at the Brooklyn Criterion.
23. A Happy Pair was produced at the Lyceum Theatre. —Mme. Sophie Evre and Edward Sothorn in the chief parts. —Modjeska, at the Globe Theatre, Boston, brought forward The Two Gentlemen of Verona and acted Julia.
24. Last night of Valerie at Wallack's Theatre. —Edwin Booth ended, at Philadelphia, his dramatic season.
25. Home was revived at Wallack's. —Blackmail was produced at the Standard. —Denman Thompson appeared at the Grand Opera House as Joshua Whitcomb. —Clara Morris acted at the Criterion, Brooklyn. —Mary Anderson appeared at Minneapolis. —The Mikado came to Niblo's Garden. —Herr Witterwurz began a farewell engagement in New York, at the Thalia Theatre. —A revised edition of Jack-in-the-Box was produced at the Third Avenue Theatre, with Miss Lane in the principal character.
26. Mr. Boucicault appeared at the Star Theatre in his play of The Jilt, acted for the first time in New York. —Pepita, by A. Thompson and E. Solomon, was produced at the Union Square Theatre.
27. A Happy Pair was acted at Wallack's by Kylie Belle and Annie Kobe.
28. Complimentary benefit to Leonard Grover at the Academy of Music.
29. Birth of a grand daughter to Edwin Booth (child of Mr. and Mrs. Grossman).
30. Two hundredth performance of Evangeline at the Fourteenth Street Theatre.
31. Edwin Booth, from the stage, took her farewell benefit, at the Boston Museum.
32. Henry Taylor, author of Philip Van Artevelde, etc., died at Bournemouth, England, in his eighty-sixth year.
33. Central Park was revived at Wallack's. —Engaged had its last representation at the Madison Square. —Lotta appeared at the Grand Opera House as Nicotouche.
34. Broken Hearts and Old Love Letters were presented at the Madison Square Theatre. —Death of Barney McAuley.

MARCH.

1. Clara Morris appeared at Niblo's Garden. —The Mikado returned to the Fifth Avenue Theatre. —Edwin Booth appeared in Philadelphia. —Miss Anderson acted in Chicago. —James W. Laergan died, in Boston.
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17. Broken Hearts and Old Love Letters were presented at the Madison Square Theatre. —Death of Barney McAuley.

APRIL.

1. Tony Hart ended an engagement at the Comedy Theatre.
2. Mr. Wallack presented She Stoops to Conquer in place of Central Park. —The 150th consecutive performance of One of Our Girls occurred at the Lyceum Theatre.
3. Miss Lotta, at the Grand Opera House, produced

Odd Tricks, by Mrs. C. Doremus; first time in New York.

4. The Lily of Yeddo, by George Fawcett Rows, was produced at the Criterion Theatre, Brooklyn, first time on any stage. —R. B. Houshagan's Nephew, based on Tom Jones, was produced at the Vaudeville, London; an afternoon performance.
5. Scotch representation, at the London Lyceum Theatre, of Faust—Herr Irving and Ellen Terry as Mephistopheles and Margaret.
6. Death of Henry Fittington, musical director of the Union Square Theatre.
7. Miss Anderson ended her California season. —Mr. Dixey, as Adonis, ended his season at the Bijou Opera House, having played Adonis 603 times at that house.
8. Our Society was produced at the Madison Square Theatre—first time in America. —The Palace of Truth was revived at Wallack's Theatre, together with The Captain of the Watch. —Mr. Boucicault reappeared at the Star Theatre in The Jilt. —The Little Tycoon was produced at the Fifth Avenue Theatre.
9. Death of Charles Mitchell, at Troy, aged 83—father of Maggie Mitchell, the actress.
10. Edwin Booth and Signor Salvini acted at the Academy of Music in Othello. —Mrs. D. P. Bowers as Emilia, Marie Wainwright as Desdemona. —Miss Anderson appeared at Chicago. —Robson and Crane appeared at the Grand Opera House in The Comedy of Errors. —Fanny Davenport, as Fedora, acted at the Star. —Arcadia was produced at the Bijou. —W. J. Scott appeared at Niblo's Garden in Shane-na-Lawn.
11. Hamlet was acted at the Academy of Music, with Edwin Booth as Hamlet and Signor Salvini as the Ghost. —Mrs. Bowers as the Queen and Marie Wainwright as Ophelia.

MAY.

1. The regular season ended at Wallack's, Daly's, the Madison Square and Harrigan's Park Theatres. —End of the run of Evangeline at the Fourteenth Street Theatre.
2. Richard Mansfield appeared at the Madison Square Theatre as Prince Karl. —Rosina Vokes appeared at Daly's. —A Tin Soldier was brought out at the Standard. —On Caesar was sung at Wallack's by the McCull company. —Herr Irving reappeared at the Thalia Theatre, beginning a farewell engagement. —Edwin Booth and Signor Salvini acted at Philadelphia in Othello. —Mary Anderson acted at the Globe Theatre, Boston.
3. The Comic Opera of The Maid of Belleville was given at the Thalia Theatre for the first time here.
4. Erminie was produced at the Casino.
5. Death of Captain G. H. Wells, who was declared insane and lodged in Bellevue Hospital.
6. Augustin Daly and his company sailed for England, aboard the *Assam*. —Genevieve Ward and W. H. Vernon sailed aboard the *City of Richmond*. —Mary Anderson ended her engagement in Boston.
7. Death of George Wood, formerly manager of Wood's Museum, and husband of the late Elizabeth Logan.
8. Mary Anderson appeared at the Star Theatre, New York, in Galatea and Clarice. —Lydia Thompson performed at the Fourteenth Street Theatre in Oxyrhynchus. —The Watchmaker, by E. R. Terry, was acted at the Criterion Theatre, Brooklyn, for the first time on any stage.
9. Miss Anderson, at the Star, revived Ingomar, and acted Partisan for the first time this season. —The Stage Life of Mary Anderson, by William Winter, was published by George J. Coombes, N. Y. —Signor Salvini sailed for Italy.
10. Miss Anderson acted Pauline.
11. Miss Anderson acted Rosalind.
12. Miss Anderson closed her season in America, acting Pauline in the afternoon and Galatea and Clarice at night. —Made farewell speech. —Helen Dauray ended her season at the Lyceum. —Last performance of One of Our Girls.
13. Lester Wallack appeared at the Grand Opera House. —Frank Mayo presented Nordeck at the Lyceum.
14. Augustin Daly's company appeared at the Strand Theatre in London in A Night of

JUNE.

1. Mary Anderson sailed aboard the *Britannic* for England.
2. Frank Mayo, acting in Nordeck, ended his season at the Lyceum Theatre. —Miss Rosina Vokes and her company ended their season at Daly's Theatre.
3. Bound to Succeed was produced at Niblo's Garden. —G. C. Boniface appeared at the Grand Opera House as Badger in The Streets of New York.
4. The Dismissal, the second, appeared in London as a reader of his father's works.
5. Not One Word, by James Schenberg, was produced at the Grand Opera House. —Mrs. G. C. Howard appeared at Niblo's Garden as Topsy.
6. Death of G. C. Charles, comedian; supposed suicide.
7. W. Carleton's play of Zitzka was reproduced at the People's Theatre, N. Y.
8. The Maid of Belleville was produced at the Star, with Alice Harrison in the chief part.
9. Death of Alfred Hanlon.
10. Fiftieth performance of Erminie at the Casino.
11. G. C. Boniface appeared at Niblo's as Badger in The Streets of New York.
12. Roland Reed came forth at the Bijou Theatre in Humbug, by F. Marsden; first time in New York.

JULY.

1. Herman Vezin acted Bertuccio in The Fool's Revenge at the Opera Comique, London, for the first time.
2. Wilson Barrett gave farewell performances at the Princess Theatre, London, closing his season prepared for his American trip.
3. Death of Mlle. Gaissipina Morlacchi, the dancer, at Biteria, Mass.
4. The 100th consecutive performance of Prince Karl at the Madison Square Theatre was given by Richard Mansfield.
5. Daly's season ended at the Strand Theatre in London with Nancy and Co. —Mr. Irving ended his season at the London Lyceum with Faust.
6. Henry Irving and Ellen Terry sailed from Southampton aboard the *Fulda* for New York. Arrived on the 9th.
7. End of engagement of Richard Mansfield at the Standard Theatre. —The Mikado, by W. J. Scott, was produced at the Standard.
8. A farewell supper to Wilson Barrett was given in London.
9. Samuel Colville died.
10. The Lyceum Theatre was opened with Investigation. —The season began at the Grand Opera House with McNish, Johnson and Slavin's Minstrel company. —Park Theatre, Brooklyn, was opened. —Daly's dramatic company appeared at Berlin in A Night of
11. The Lyceum Theatre was opened for the season with Around the World in 80 Days. —Genevieve Ward arrived from England.
12. The dramatic season of 1886-87 began in New York. —J. G. Gillette's play, held by the Enemy, was produced at the Madison Square Theatre. —The Maid and the Moonshiner at the Standard. —Soldiers and Sweethearts at the Bijou. —Lester and Allen's Minstrels appeared at the Star. —Frederick Warde appeared at the Windsor Theatre. —The Boston Theatre was opened with a minstrel company, the Boston Museum by Roland Reed, in Humbug, and the Boston Globe, by Lizzie Evans, in Fog's Ferry.
13. Niblo's Garden was opened for the season with Around the World in 80 Days. —Genevieve Ward arrived from England.
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NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatists of America.

Published every Thursday at No. 19 Union Square, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE, Editor

SUBSCRIPTION.—One year, \$4; Six months, \$2.50. Professional Cards (3 lines), \$3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 p. m., Wednesday. Foreign advertisements and subscriptions taken at home office by our European agents The International News Company, 11 Boulevard St. (Fleet St.), London, England; Grande Hotel, Kiosque, Paris, France; F. A. Brockhaus, Linienstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 59, Leipzig, Germany; F. A. Brockhaus, 4-1 Plankengasse, Wien 1 (Vienna), Austria, where THE MIRROR is on sale every week.

THE MIRROR is supplied to the trade by all Newsdealers. Make all checks and money orders payable to THE NEW YORK MIRROR, Station D, New York P. O.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK, - JANUARY 1, 1887.

MIRROR LETTER-LIST.

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Arizona Joe comb.
Ashlin, Wilfred (s)
Anderson, Julia
Apsom
Apsom, J. B.
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Bland, W. F.
Barnett, Lawrence
Bradshaw, C. H.
Burk, John
Barrett, Louis J.
Benedict, A. S.
Baker, F. F. (s)
Barrows, Jas. O.
Barr, O. H.
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Bishop, W. H.
Bailey, C.
Bosser, Marjorie (s)
Burton, Marie (s)
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Colman, C. H.
Currier, J. W.
Campbell, Mrs. Bartley
Coots, Chas.
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Clements, Fanny (s) (pg.)
Coleman, Ed.
Corlette, Helen (pg.)
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Deurance, Fred.
Daniel, C. W.
Davis, Mark (s)
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Duffy, J. C.
Darwin, C. L.
Elmsing, Louise
Ehms, Lillian (s)
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Foster, E.
Farrell, F. (s)
Granville, Homer
Gran, Maurice
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Garrick, Theo. E.
Grey, Bessie
Goodridge, Mattie
Garrison, W. J. (s)
Gallatin, Albert
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Girard, Willis
Hawell, G. R. (pg.)
Henderson, W.
Hall, Milton
Huntington, Wright (s)
Howard, Sidney
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Hunt, J. A.
Hall, Lillie (s)
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Hawley, Geoffrey (s)
Hastington, Agnes
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Hansbury, George
Hadley, Lillian
Harcourt, Wm. (s)
Henderson, George
Johnson, Charles (s)
Johnston, W. J.
Jewett, Sara
Johnson, B. F.
James, Louis
Jerome, Charles
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Jush, Miss
John, Barte
Jepson, Eugene

*The New York Mirror has the Largest Dramatic Circulation in America.

Theatrical Culture.

Nothing gives us more pleasure in contemplating our Christmas Number than the happy evidence it presents of the acquirements, talents and culture of actors and actresses. Undiscriminating talkers and writers have been in the habit of taking for granted that our professionals are undertaught and intellectually unstudied in the art of expressing their ideas. They are regarded as so thoroughly dependent on language furnished to them by others that the very word "acting" has come to imply a fictitious assumption of qualities not genuine.

Fortunately we are able to bring the question to a decisive issue by referring to the numerous examples, spread upon our holiday paper, exhibiting their felicity in the selection of subjects, aptness of treatment, and the wit, *bon homie* and nicety and elegance of style. We are willing that these productions of our colleagues and guild brothers and sisters be compared with the outcome of any of the Christmas series of the year, either here or abroad.

Why not? Who may better learn the use of good English than those whose daily vocation it is to speak the words of

the master of our tongue, to be familiar with the noblest characters as their habitual condition, and to cultivate and practice the amenities of life, speech and deportment?

The theatre, in fact, in one school combines the graces, virtues and accomplishments which outside of it are sought to be taught by many academies, colleges, universities and social institutions. Proud we may well be, in the midst of clamorous complaints and murmurs as to the decline of the stage, to find that its professors can, on occasion, show themselves equal to the demands of literature, romance and imagination.

The Fund's Prosperity.

That great charitable organization, the Actors' Fund has frequently elicited demonstrations of good-will and generosity from the profession, but never has so sweet and commendable an instance come to notice as the professional matinee at the Madison Square Theatre last week, with its attendant circumstances. Here was a good play enacted by a superb company for the enjoyment of a large and eminently representative theatrical audience, every member of which had responded to the invitation to leave a Christmas offering for the Fund at the door. The result was a sum considerably larger than would have been realized had the seats in the house been sold at the regular price.

Manager Palmer informs us that he will be able, counting all the donations, to turn nearly \$1,500 into the Fund treasury as the gross proceeds of this glorious matinee. Last year, it will be remembered, the combined benefits at the Madison Square, Wallack's and Daly's netted less than half the amount named. The achievement is the more noteworthy from the fact that Manager Palmer's novel scheme was conceived only a week before the performance took place, that the wisecrack commentators predicted its certain failure, and that the date fell at a time when the profession, like everybody else, were busy with holiday purchases and preparations. The unanimous response of our players to Manager Palmer's call was another rare and shining example of the charitable spirit for which they are so justly and conspicuously distinguished.

While the professionals were seeing Jim the Penman, Messrs. Palmer and Andrews were talking eloquently in the Fund's interest to the Board of Estimate and Apportionment. The Board listened and was convinced of the justice of the Fund's claim to a fair share of the moneys received by the city for theatre licenses during the past year. Manager Palmer was able to face his actor-audience at the Madison Square later in the afternoon and announce the fact that one-half the license-moneys would be paid over to the Fund. This share will reach about \$9,000, a sum which, together with the money already raised or to be raised by benefits here and elsewhere, will enable the Trustees to replace the \$5,000 drawn from the reserve fund two years ago, and carry on the charitable work of the institution until the annual meeting next June.

This showing is very gratifying to all that feel an interest in the Fund's welfare—and what friend of the stage does not?—and it will remove the anxiety with which those entrusted with its management have contemplated the immediate future. There is every reason to believe that the precedent established by the Board of Estimate and Apportionment will lead hereafter to still greater gifts. The tax levied on theatres is unjust at best, but there is every reason why, so long as it prevails, not a part, but every penny, drawn from theatrical managers should be applied to the relief of the sick and suffering in the theatrical profession. Were this disposition made of the money managers would look more cheerfully upon the license law than they do at present. Altogether the New Year begins very happily and prosperously for the Fund.

The Playwright's Function.

When in these columns we discourse of playwrights and dramatists we refer to the masters of the art whose examples have been before the world for more than one generation. Our immediate market is just now overrun with journeymen and jobbers, whose buildings, constructed of scantlings and refuse lumber, furnish a domicile frail and rickety, not safe for the habitation of the human spirit. What, then, is the function of the dramatist as distinguished from the dramatic carpenter? Plainly one is an artist; the other at his best an artisan.

It is the vocation of the dramatist to give us not ordinary characters speaking ordinary language which we may procure in the saloon, shop or market-place, flow-

ing in and out like so much copper money from the shopman's till, but the best characters of their kind, superior specimens of whatever *genus* it may be, employing the best language suited to a selected and effective situation. The author must therefore be a man of genius who will show us on the stage that in character and expression which we can find nowhere else. With this in view he exercises his imagination and creates for us absolute novelty, not a recital of facts, nor a rehash of platitudes; we may call his creations transcendent and ideal possibilities. It is this sort of fecundity which entitles Shakespeare to his ascendancy and keeps him forever in advance of all aspirants.

As a reasonable example of the true dramatic fervor, we may look at Sheridan's School for Scandal and readily distinguish the author's methods and results from the commonplace dramatist. All the outcome is the growth of vital life, as are the fruits of the tree in the field nursed by the water falling and the sun shining from another and loftier sphere. In a lesser degree we have in *She Stoops to Conquer* of Goldsmith the same atmosphere and a similar creative power exerted. Where are now to be found corresponding works and adequate productions kindred with these? It is to be understood clearly that the true dramatist is not a mere reporter or photographer, catching at whatever comes along, but rather an inspired eclectic who is taught by an irrepressible impulse within to segregate, readjust and illuminate the pre-eminent traits and expressions of human nature.

Personal.

FRENCH.—Henry French will arrive from abroad about Jan. 10.

GOODWIN.—Nat Goodwin entertained several of his friends at the Rutland last Sunday evening.

PALMER.—Mrs. A. M. Palmer will receive on Friday afternoons and evenings during January.

HILL.—J. M. Hill has deserted the Hotel Dam in favor of the Westminster, where he is quartered at present.

WHITECAR.—W. A. Whitecar will produce his play, *The Confession*, at the Grand Opera House, Toronto, on Saturday night.

LOGAN.—General John A. Logan, whose sudden death is so generally deplored, more than once trod the boards in early life.

LOCKE.—E. A. Locke writes that, "having emerged," he is now at his home in Cleveland, and ready for something to turn up.

SHERMAN.—General William T. Sherman, of course in company with a party of young ladies, was a visitor at the Casino on Monday night, and highly enjoyed the opera.

FORTESCUE.—Miss Fortescue spent Christmas in Plainfield, N. J., and tested the capacity of Music Hall at two performances. *Frou-Frou* and *Moths* were the respective bills.

WILDER.—Marshall P. Wilder was so pleased with the Christmas MIRROR that he purchased a large number of the papers and sent them to his friends in England instead of Christmas cards.

LIB.—Beatrice Lieb has returned to town after a brief tour in the West, and is now busy with preparations for her starring season in Infatuation. Miss Lieb will have a carefully selected company.

COLVILLE.—On Christmas Day, which was the late Samuel Colville's birthday, a handsome crayon portrait of the veteran manager, elegantly framed, was hung in the lobby of the Fourteenth Street Theatre.

SEVEN.—In a box party at the Fifth Avenue Theatre to witness *Tangled Lives* last Thursday night were seven daughters of the late Brigham Young who had seen Robert B. Mantell in *Fedora* in Salt Lake City.

REED.—Roland Reed has become the possessor of an English greyhound pup which he has named "Peggy." He says the fancier who sold him the animal gave her a pedigree as long as a thirty-week season.

WAINWRIGHT.—Marie Wainwright is not only an accomplished actress, but also a shrewd business woman. She consults Manager Mortimer regularly in the details of her starring season in conjunction with Louis James.

COWELL.—Sarah Cowell's readings and recitals at the Lyceum Theatre on the four Tuesday afternoons in January will introduce that well-known elocutionist in a wide diversity of selections, chiefly of the light, society-verse order. The readings are announced to begin at three.

WARNER.—A correspondent cables that Charles Warner has achieved a great success in the leading role of Henry Arthur Jones' new drama, *The Noble Vagabond*. Warner's impersonation of the murdered miser is said to be as grandly realistic as was his marvellous portrayal of *Coupeau's* delirium.

SARGENT.—Franklin H. Sargent has often been made to bear the odium of the first season of the Lyceum School. It is stated in his behalf that of \$20,000 paid in by pupils at the beginning not one cent remained in the treasury three months later. It had all been drawn out, paid out, or put into other enterprises by Mr. Sargent's associates. He was obliged to run the School the rest of the year without capital.

NOBLES.—On Jan. 3 Milton Nobles brings his entire company to New York for a week's vacation.

EVESON.—Icabelle Evesson is reported to have made quite a hit as the Southern girl in the Boston Museum production of *Held by the Enemy*.

WARMINGTON.—William Warmington, who once toyed with the snare drum in the Berger Family's tours and is now managing *Skipped*, etc., has grown a full and very becoming beard. He has done this as a measure of protection against cruel barbers.

MAJILTON.—Frank Majilton, of the erst celebrated Family, informs THE MIRROR that next season he will revive Dickens' *Gabriel Grub*, the story of the goblins that stole the sexton. The piece had a great success with the assistance of the Majiltons twelve years ago.

HENDERSON.—Etie Henderson's plays are reported to have made pronounced hits in New Orleans. *The Martyr Mother* was followed by *Almost a Life*, and both were eminently successful. Mrs. Henderson is just at present anxious about her daughter, who is suffering from a severe illness.

DARRELL.—Frederick Darrell writes that he has not joined the Evangeline company professionally, but merely to visit his wife, who is playing *Gabriel*. Mr. Darrell is disengaged. "I have just received your Christmas Number," adds Mr. Darrell. "It is grand, and I am enjoying the perusal of the many capital tales and sketches in it."

GILLETTE.—Fanny Gillette has returned to the city from New Orleans, where she obtained a release from Mrs. D. P. Bowers' company. She reports the New Orleans engagement to have been by far the largest played there this season, both star and company being enthusiastically received by press and public. It is not likely that Miss Gillette will long remain at liberty.

HINTON.—Lillie Hinton, a well known Philadelphia actress, died at the residence of her parents in that city last week, deplored by a large circle of friends in and out of the profession. Miss Hinton was little known to theatre-goers beyond the limits of Philadelphia and Eastern Pennsylvania; but within her little sphere she had become endeared to the hearts of thousands. Stepping from the school-room on to the stage, she became an enthusiast in her profession, and adorned it by the honesty of her ambition and the purity of her life.

Minnie Maddern.

THE MIRROR rarely pictures a clever actress than the gifted little woman whose portrait appears on the first page of this number. Minnie Maddern's name is synonymous with showers and sunshine, with tears and laughter. We cannot call to mind an *ingenue* worthy to be mentioned in the same breath with her. Dainty, subtle, soulful, her delicate art runs the gamut of expression from gentle pathos to vivacious humor. Every role with which she has been identified since her name appeared among the stars she has clothed with the most charming characteristics. Such is the skill and the instinctive accuracy of her touch that it transforms even the crude or the trivial material of others into a complete and polished work of art. Lucky the dramatist that can secure Minnie Maddern as an interpreter of his creation! At present the lady is traveling Westward, en route to California. She is playing the heroine of *Caprice* continuously, but in San Francisco it is her intention to produce another play from the pen of Howard Taylor.

The Actors' Fund.

Three applications for relief were favorably considered by the Executive Committee last week.

Expended on relief last week, \$219 50; including two funerals, one in New York and one in Louisville.

New members and annual dues paid in: Charles Sanderson, Harry D. Gale, Frederick Paulding, Emma Purcell, Moses W. Fiske, Mrs. Robert Filkins, Homer Granville, James W. Padgett, Frank L. Murray, Edward Unitt, Walter Eytting, Harry T. Jennison, Rodney G. Gupill, Joseph M. Humphreys, Nellie Sheldon, Harry Hutto, Mrs. Fannie Hutto, James Neill, G. A. Mortimer, Annie Mortimer, Harry Saylor and Josie Wilmore.

The next monthly meeting of the Trustees takes place on Thursday, Jan. 6.

Harbor Lights to Burn at Wallack's.

"Negotiations were entered into on Friday last," said Frank W. Sanger to a MIRROR reporter the other day, "by which Lester Wallack will produce Sims and Pettit's melodrama, *Harbor Lights*, the rights to which for this country belong to Henry French and myself. *Harbor Lights* is now in its second year at the Adelphi Theatre, London, and on Saturday night closed at the Boston Museum to the largest and most successful run any play has ever had in the City of Boston, recording 137 performances. The receipts for the last two performances were enormous, amounting to over \$2,400.

"Mr. Wallack will get up the piece entirely new, and it will undoubtedly be the finest scenic production Mr. Wallack has ever given to the New York public. The two great scenes of the play, the ship scene and the revolving cliff scene, will be put on even greater than they were in England. An extra strong force of painters and mechanics have already been put to work. The cast will include the full

strength of the Wallack company. *Kyrie Bell* will appear in the part originally created by Mr. Terriss in London, and the other members of the organization, John Gilbert, Herbert Kelcey, W. J. Henley, H. Hamilton, Charles Groves, Mme. Ponisi, Annie Robe, Helen Russell and Carrie Coote, will all be well cast. There will also be twenty marines from the Navy Yard used in the production. All of the uniforms and wardrobes will be new, while the music will be that of the original production, by W. Sprake, of the Adelphi Theatre. William Seymour, stage manager of the Boston Museum, will put on the piece, following the performance as given at the Museum, which was directed by Mr. Sydney, of the Adelphi. Every effort will be made to produce the play on Saturday, Jan. 16."

Baron Rudolph on Caz's Dry Dock.

George S. Knight has always had a liking for the part of Baron Rudolph, in Bronson Howard's play of that name, but the piece for certain reasons was not a good road play in its original state, so it has latterly lain neglected, although in it Mr. Knight is acknowledged to have given the best performance in his career. Baron Rudolph will shortly be revived again, this time for a run at one of the leading theatres in this city. A. K. Cazauran has been engaged for some time in rewriting the drama.

"When Mr. Knight wanted to have this play worked over," said Mr. Cazauran yesterday, "Mr. Howard, the author, offered some objection. He naturally didn't want his work tinkered at by a stranger. He said, however, he would willingly entrust the responsibility to me, and so Mr. Knight and I came to an agreement."

Mr. Cazauran gave Mr. Howard proof of his capability in doctoring plays when *The Banker's Daughter* was first done at the Union Square. The work put into the piece by the former was so important as to amount actually to collaboration, and Mr. Howard, we believe, frankly acknowledges that this assistance materially helped in making the drama the immense success it was.

Downing Downed by the Gaul.

Robert Downing, in order to fill the Gladiatorial bill physically as well as otherwise, keeps up the athletic exercise which he carried on for several months prior to appearing in *Spartacus*. In order to give realism to the arena scene, as MIRROR readers know, William Muldoon, Esq., the strong man of "the Finest," was engaged for the muscular role of the Fighting Gaul. It was Manager Mack's intention that his young and hopeful star should have every adjunct that could possibly serve to heighten the realism of the combat. The first performance finally arrived.

Mr. Mack told Downing to prolong the fight to sixteen minutes by the watch. The combat began with much show of earnestness. Mr. Mack watched operations with unconcealed delight from a private box. The audience was scarcely less pleased with this mimic fray, in which the opponents looked to be real gladiators. In five minutes Mr. Downing began to show signs of fatigue. In six minutes he looked as if he wished it were over. In seven minutes the gallery began laying odds on the Fighting Gaul. In eight minutes *Spartacus* lost his wind and looked as if he would drop. Cold perspiration bespangled Mr. Mack's brow, and he began making signs to Muldoon to let up, for the Gaul still looked as fresh as a daisy. *Spartacus*, in a gasping aside, hereupon begged his sanguinary foe to die, and the latter obeyed forthwith.

The next night Mr. Downing was almost recovered from the effects of the prolonged combat. But his manager decided it would be best for the actor to save some breath to finish the play with, and the fight was reduced by managerial decree to ten minutes. Even that was found too much for the athletic young *Spartacus*, who, of course, is no match in endurance for such a man as Muldoon, and eventually five minutes was made the regular limit for the nightly fray.

Mr. Mortimer Starts a Boom.

"We have passed the Rubicon," said Manager G. A. Mortimer yesterday to a MIRROR reporter, "and now I intend to inaugurate a boom for Louis James and Marie Wainwright. The press in this city gave the most spontaneous and emphatic endorsement to both stars, and I feel encouraged to go ahead more confidently than I have done hitherto.

"It is an idea of mine that a manager, providing he has good men in the positions of treasurer and advance man, can do better work by remaining right here in the theatrical centre than by going on the road, where there is simply clear-sailing and a regular business routine. I shall stay in New York from now on, visiting the company occasionally, to be sure, but keeping a weather-eye on metropolitan developments.

"I have ordered some elaborate and expensive printing, and new scenery is being gotten up for the productions. Mr. James and Miss Wainwright have both had several offers to play at big salaries, or star on certainties. But they feel so much encouraged by the artistic success of their present routine that they will stick to it. I am booking time for our next season. It has been arranged that we will open at the Grand Opera House late in September, 1887. We have a date arranged in the city for this spring, but I can't tell you where just yet—for reasons."

The Usher.



Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

I have had many inquiries respecting the publication of the result of the voting on the contributions in the Christmas MIRROR. The answers to the questions are flowing in by every mail. If there is a cessation before next week's issue, the totals will appear in that. The sale of the holiday number, by the way, has been unprecedentedly large. The immense edition is entirely exhausted. The news companies stopped receiving orders from dealers a week ago, having to return their money. Had there been time a second edition as great as the first would have been published. It is a simple fact that every copy would have been promptly sold. THE MIRROR takes a pardonable pride in the compliments and congratulations received from its contemporaries everywhere. I am sure no dramatic paper in the world ever before elicited such a tidal wave of approval and admiration. The unanimity with which the leadership of this journal in its own special field is acknowledged by the most influential newspapers in the land, is worthy of note.

An admirable little article on Amateurs, by Alfred Young, in the last MIRROR, has caught the attention of the *World's* Cyclops and incited one of the clumsy and ungrammatical feeders of that paper to run out something that may, or not, be a sarcastic editorial. Before the *World* writer, whoever he may be, attempts to criticise the English of an educated man, he would do well to engage a pupil of a primary school to tutor him in the art of composition in words of one syllable. Mr. Young, who is a distinguished amateur himself, had something to say, and said it with facility. The *World* man had nothing to say, and said it—well, like a *World* man.

I am in receipt of several letters from different members of the profession who desire me to correct misstatements concerning them made in the columns of other papers. Now THE MIRROR seldom makes mistakes, but when it does it always has the courage and courtesy to rectify them promptly. But to expect that the blunder of journals that haven't the decency to correct them will be amended here is expecting decidedly too much.

Last week I said Billy Florence had sent me a pretty bit of verse from California. It wasn't in time for the Christmas Number, but it comes with equal appropriateness for the beginning of the year. Here it is:

PASADENE.

I've journeyed East, I've journeyed West,
And fair Italy's fields I've seen;
But I declare
None can compare
With thee, my rose-crowned Pasadene.
Byron sang of Grecian Isles,
Moore extolled his Erin green;
Were they alive
How each would strive
To paint thy glories, Pasadene.
I used to think old Venice grand,
And loved the Adriatic's queen;
Monaco, too
Before I knew
Thy orange groves, dear Pasadene.
They boast of wine grown on the Rhine,
And Chateau both pale and green;
But I can tell
Of Zinfandel
From thy sweet vale, fair Pasadene.
Flowers rare perfume the air;
Geranium, Fuchsia and Verbena
And Mignonette
And Violet
Bedeck thy bowers, Pasadene.
When I can bide me on the hillside,
And leave the stage and mimic scene,
Mid olive trees
And flowers and bees
I'll seek thy shelter, Pasadene.

W. J. FLORENCE.

LOS ANGELES, December, 1886.

On Monday night William Stuart, journalist, manager and bohemian, died unexpectedly of heart-disease in the Harlem Hospital, where he was lodging as a pensioner on Commissioner Brennan's bounty. What a checkered life he led! It was Stuart that ran Booth's Hamlet for the memorable hundred nights at the old Winter Garden. It was Stuart that induced Booth to reappear after Lincoln's assassination. It was Stuart that got Purcell, the caterer, to build the theatre that afterward became known as Abbey's Park. He was a clever critic, a bright raconteur, a good post-prandial speaker and a *bon vivant*. Improvident and reckless in the hey-day of his career, he dissipated every cent he made, lived a jolly bohemian's life and died a destitute bohemian's death. There is a moral attached to the record of this gifted Irishman that many people I know may consider with profit.

M. B. Curtis has not yet called Colonel Milliken to book for the fraud that brought about the exposure of the trick that Curtis

designed to play on the readers of the Christmas MIRROR. Curtis keeps quiet. Milliken says if his lips were not sealed he could let further light into this dark matter at once. He had better unseal them, then, for neither he nor Curtis has anything to gain by silence. The press throughout the country has taken up the matter, and I am glad to say that the chief conspirator, and the man that duped him, are both coming in for a share of the odium that ought to attach to such a scurvy piece of literary theft as "The Major's Story." It Curtis was looking for free advertising, he's getting it with a vengeance—but not the sort that self-respecting men desire.

How They Celebrated Christmas.

On Sunday evening, in honor of Christmas, Mr. and Mrs. John Schoeffel (Agnes Booth) entertained a party of friends at their residence, 322 West Fifty-first street. Several hours were spent in pleasant conversation, with just enough music to stimulate the enjoyment, and at midnight the charming hostess and her guests sat down to a supper which ended with a round dozen toasts and speeches, wherein the orators dwelt upon the well-known social and artistic qualities of Mrs. Schoeffel and the genial hospitality of her husband. Among those present were Mr. and Mrs. Frederic Robinson, Mr. and Mrs. E. J. Holland, Mr. and Mrs. Raymond Holmes, Maud Harrison, Walden Ramsay, Joseph Howard, Jr., H. Millward, Mr. and Mrs. James Lewis, Mrs. Smeathman, Sidney Booth, Dr. T. S. Robertson and Harrison Grey Fiske.

Dr. Robertson spent Christmas day in Boston, where he went to recover sufficiently from the effects of a surprise that had occurred to him the previous morning, to resume the cares of his large professional practice on Sunday. The doctor drives about town in a stylish brougham, drawn by a smart pair of cobs that formerly belonged to Uncle Dick Hooley, of Chicago. On Friday the coachman drew up in front of the house, with the horses accoutred in a superb gold-mounted harness, on which, wherever a convenient place could be found, blazed Dr. Robertson's monogram. The harness was a present from several of the popular physician's patients, who took this opportunity of attesting their admiration for his professional skill and his social qualities. The donors were Mr. and Mrs. Henry E. Abbe, Mr. and Mrs. John Schoeffel, Mr. and Mrs. N. C. Goodwin, Jr., Mr. and Mrs. Tony Hart, Mr. and Mrs. George Floyd, Colonel Robert G. Ingersoll, Herbert Kelcey, Mrs. Yeamans, Marcus R. Mayer, Mr. and Mrs. James Lewis, Maud Harrison, Andrew Dam, Harrison Grey Fiske, Mr. and Mrs. Osmond Tearle, Mr. and Mrs. Lew Dockstader, Mr. and Mrs. Henry Dazian, Sylvia Gerish, Natalie Floyd, Charles Schroeder, Ariel N. Barney, Frederick Bryton, Charles H. Hoyt and Louis Aldrich. Dr. Robertson has invited these ladies and gentlemen to meet him at his residence next Sunday evening, when he will tell them what he thinks of them.

The "Grips" had a banquet at the Fifth Avenue Theatre on Christmas Day, before the night performance. The spread was laid in the carpenter's shop, which had been put in apple-pie order for the event. The floor was tiled, and the fasteners felt at home among the busts, armored figures, tapestries, and other available "props" with which the walls were decorated. Mr. Mantell's portrait was conspicuously displayed. There were twenty-four expected, but more than that number arriving, room was made, and the supply of turkey, shooat and other good things was ample. When the dinner was finished the party adjourned to the smoking-room, where fun reigned until the bell warned all hands that it was time to report for the night's work. Messrs. Ringgold, Blande, Wheatcroft and McKetrich, of the Tangled Lives cast, entertained the assemblage. Dan Shea, Pete Denin, John Maloney, and Samuel Cardozo made hits with their songs and recitations. Nat Goodwin, J. W. Keller, Charles Schroeder and several other professionals called in. Messrs. Ringgold and Wheatcroft, we are informed, furnished the property cigars, and Mike Minden the mechanical wines. Altogether the Fifth Avenue "Grips" and their friends had a very jolly time of it.

On Christmas Eve a handsome rosewood stuffed leather armchair was presented to Uncle Ben Baker at the Actors' Fund headquarters. The presentation speech was made by John L. Saphoré in behalf of the following givers: E. J. Mack, J. F. Hagan, Wash. T. Melville, W. J. Leonard, Adele Clarke, A. Kaufman, Sam. E. Ryan, D. J. Sullivan, George F. Bird, Robert James Lees, Walter Eyttinge, Fenwick Armstrong, Frank Oakes Rose, J. L. Saphoré, Hattie Saphoré, Ed. H. Thayer, C. T. Parsloe, Edwin Knowles, John Mathews, F. A. Du Bois and Annie Wood.

A party of Brooklyn friends pleasantly surprised H. S. Sanderson, treasurer of Tony Pastor's, presenting him with a Portland cutter with robes and bells. Mr. Sanderson is now praying for snow.

W. F. Falk, treasurer of the Standard Theatre, in this city, received a handsome Tiffany and Co. gold watch and chain from J. C. Duff. Maggie Mitchell played at the Opera House in Pittsburgh last Saturday. When, during the matinee, she entered her dressing-room she found her picture on a table, framed in evergreens, and before it a velvet case containing a complete silver fish and game service and

a pair of Dresden china vases. They were gifts from her company.

The members of the Lizzie Evans company had a pleasant Christmas reunion at the Kennard House, Cleveland, and after the supper there was a general interchange of presents. All of the company were remembered, Steve Corey receiving a handsome smoking set, Henry Scharf a gold-headed cane, and Julia Blake a fifty-dollar bill. Miss Evans received, among other remembrances, a diamond necklace, opera glasses, a triple-gate mirror and a gold-tipped riding-whip. The Christmas house at the Cleveland Theatre was the largest ever known, the orchestra being placed on the stage, and hundreds turned away. The Cincinnati, New Orleans and Texas Pacific Railroad sent to Manager C. L. Callahan a Christmas gift in the shape of a check for eight hundred dollars. Last September Miss Evans was to have opened the Academy of Music in New Orleans, but was prevented by a wreck on the above road. The house was estimated at \$1,200, and the road, convinced that its employees were at fault, finally allowed the above amount.

Ullie Akerstrom was presented by her company with a handsome white ostrich-feather fan in New Bedford, Mass.

Manager George Peck, of Abbey's Uncle Tom's Cabin company, received from its members a gold-headed umbrella. Mr. Peck invited the company to a champagne supper after the performance.

At the People's Theatre in Paterson Manager Phillon gave each of the seventeen attaches a fat turkey. They in return presented him with a large bronze plaque. Mr. Wood presented the ladies of his company with brooches and the men with diamond scarfpins. Mr. Wood received a gold chronometer.

Manager Hill gave a supper to the attaches of the Park Theatre, Erie. During its progress they presented him with a silver dinner service, while some of his friends engaged in a little "combine" on a rosewood rolling-top desk.

Corinne, the little Merriemaker, was born on Christmas Day, and on every anniversary she receives great numbers of presents. Express messengers are kept busy during Christmas week. The presents, of every description, come from all over the country. During the last six or seven years the collection has assumed such proportions, and its value become so great, that its care is a matter of concern. This season the little lady received at the United States Hotel, Hartford, and the parlors were thronged. The presents were more than usually elegant, costly and numerous.

Jacobs and Proctor distributed over 400 turkeys among their employees.

Manager W. W. Tillotson and wife, of the Evangeline company, were handsomely remembered by the company, and managed to quit even by entertaining the entire party at the Burnet House, Cincinnati, the same evening with one of the most elaborate spreads of the season.

Alexander Spencer, musical director of the Wilbur Opera company, was made happy by a present from the company of a gold-headed cane.

A telegram from Henry Grenwall, dated at Dallas, Tex., states that Patti Rosa received over \$500 worth of Christmas presents from members of her company.

The Tavernier company had a Christmas tree at the hotel in Port Huron, Mich. There were presents on it for everybody. Mrs. Tavernier received a pin set with rubies and diamonds, a gift from her husband.

Edwin F. Mayo's Davy Crockett company gave him a handsome walking-stick suitably inscribed.

A Cool Wave.

It is related in all seriousness that when Helen Dauvray began her preparations to revive A Scrap of Paper she was told on all sides that the production ought to be moulded after that at Wallack's. "You should have seen how it was played by that great cast," said her friends. "Wallack as Prosper, Rose Coghlan as Susanne, Gilbert as Brismouche. Their business was delightful."

But how to get the Wallack "business"? That was the question that puzzled Miss Dauvray. She had never seen the performance there. Knowing Mr. Wallack's gallantry, and equally aware of the persuasive powers of a skillful pen and daintily monogrammed *papeterie*, she finally concluded to sit down and write a letter to the veteran manager asking him to send his prompt-book of the Scrap of Paper around to the Lyceum. Then Miss Dauvray complacently waited the arrival of the MS. But it didn't come.

Mr. Wallack waxed wrathful when the letter from Miss Dauvray was handed to him. The very coolness of the request caused his eye-glass to fall out of its accustomed place, his hands to seek the lowmest depths of his trousers' pockets, his eyes to flash and his cheeks to crimson.

"Egad!" he exclaimed. "Somebody will be asking me to put my hands in my pockets and hand over my watch and pocketbook next. Certainly no prompt-book shall go out of my theatre!"

Mr. Wallack was quite right. His prompt-books are valuable; they represent a part of the manager's stock in trade. To send them to a theatre for the purpose of helping along a rival revival was too much to expect even of

so obliging and gallant a man as the manager of Wallack's.

Improvements in Wigs.

An invention that will prove of inestimable value to actors has recently been made by Mr. Helmer, of Helmer and Lietz, the wig-makers. As is well known to the members of the profession, ordinary cotton wigs are made on cotton webbing, or what is known as stocking material, on which a chemical preparation is put for stiffening purposes. To this is sewed a piece of muslin salvage, which comes down about an eighth of an inch past the webbing. The line of the stitching is plainly seen, while another plain line is visible where the webbing and salvage come together. When the wig is pulled down over the head there is still another line—that marking the meeting of the forehead and the salvage, making altogether three lines that the actor has to obliterate and blend by the application of grease-paints. All the profession know of these disadvantages, as well as of the fact that the composition on the webbing cracks and pulls off in scales, while the rubbing necessary to blend the lines frequently destroys the wig altogether.

To get rid of these annoyances to the actor, Mr. Helmer has been at work for several years, the result of his labors at last finding shape in a new preparation by which the strip of salvage is entirely done away with and the whole covering made in one piece. The covering cannot be cracked, and the wig can be used for several seasons without any trouble, where two or more of the old style would have to be ordered. About fifteen years ago wigs were made of any stuffs, colored by grease-paints, and stiffened by the use of paste-board. Mr. Helmer claims that he invented the present style in use by most wig-makers, and that his new invention will supersede those methods, as his old ones did the grease-painted wigs.

The Madison Square Matinee.

"I am highly gratified at the success of last Thursday's professional matinee of Jim the Penman at the Madison Square Theatre," said Manager A. M. Palmer to a MIRROR reporter yesterday, "for the reason that it manifests the great interest the profession at large takes in the Actors' Fund. With what I have received since last Thursday, the total receipts of the affair amount to \$1,846. I hardly think that there is any class of people who, under similar circumstances, would have given more freely."

"The statement in a morning paper that only one in ten of the people entering the house contributed anything must have been a great error, as the figures themselves show. I have only one regret in connection with the affair, and that is that owing to the limited capacity of the house we were not able to accommodate all the ladies and gentlemen of the profession who wished to attend."

Gossip of the Town.

A new flooring is being put in the stage of the Star Theatre.

Mr. and Mrs. Will H. Mayo have signed for Kidder's On the Stage.

Henry F. Greene has been engaged as treasurer of the Wall Street Bandit company.

The receipts at the Casino on Christmas—two performances of Erminie—were enormous.

Richard H. Keller, treasurer of the People's Theatre, has defaulted in the sum of \$1,000.

James F. Crossen will produce a new play entitled An Old Man's Darling, at New Haven, Conn., on Friday night.

George Dennin has been cast for the part of Florine in the next opera, The Marquis, to be presented at the Casino.

Robert Downing and Joseph Mack were banqueted by a party of Wall street friends at Delmonico's on Monday night.

The J. C. Duff Opera company will open for a week at the Brooklyn Academy of Music on Jan. 10, opening in A Trip to Africa.

All the ladies in The School for Scandal, presented at Wallack's on Monday night, had on wigs made by Helmer and Lietz.

Harry Mann has cancelled the date of Evans and Hovey's Parlor Match company at the Third Avenue Theatre, refusing to play at the reduced prices.

Branch O'Brien is in town for a few days to book unfilled weeks for Helene Adell. He reports business with his company as improving.

Rosina Vokes will most probably be able to resume her dancing during the present week. Her engagement, which has eight weeks more to run, is proving highly successful.

Messrs. Calder and Beryl, the British managers, have offered William Allen, an American actor, a strong inducement to come over and play Abe Nathan in Shadows of a Great City.

The St. Julien Hotel, at 128 West Twenty-third street, makes a specialty of catering to the profession. The rates are \$7 a week upward. Meals (best of French cookery) can be had at all hours.

H. S. Taylor has secured the representation in this city of the new Opera House, at Warren, Ohio, to be opened under the management of E. L. Webb to-day (Thursday) by Mlle. Rhea.

Rehearsals of Edward Harrigan's new play, McNooney's Visit, are going on daily at the Park Theatre, and the probabilities are that the piece will be ready for production early next week.

H. C. Husted, formerly manager of the Star Theatre, has accepted the management of Adele Palma, a young actress of considerable talent. She will star through the country in a repertoire of comedy.

Signor Novissimo has been engaged to superintend the grand female ballet and Woolf Marks to direct the male chorus for Fred. Warde's production of Galba the Gladiator at the Windsor Theatre on Jan. 10.

Edward Giguere, boy soprano, has made quite a hit in Zoro.

H. T. Jennison, late business manager of A Mountain Pink, is at liberty.

Phil. C. Brayton is booking time for Jared Flagg, Jr., in A Man of the World.

The production of Harrigan's new play, McNooney's Visit, has been postponed owing to The O'Reagans' new lease of life.

J. C. Padgett has purchased A. C. Gunter's comedy of Fresh, the American, and will shortly begin a starring tour in it.

Marjorie's Lovers, Brander Matthews' new play, will be produced at the Madison Square Theatre on Tuesday afternoon, Jan. 11.

The receipts of the Harbor Lights during its run at the Boston Museum are stated on good authority to have amounted to almost \$100,000.

Richard Carroll, Jr., has been engaged to play the leading light comedy role, that of J. Brown Madder, in support of Frankie Kemble in Sybil.

Frank W. Sanger contemplates putting a company on the road next season to play Dreams; or, Fun in a Photograph Gallery in scant-price Houses.

H. B. Farnie and Audran's new opera of Indiana will be produced by the McCaull Opera company at the Star Theatre on Jan. 17 for a run of three weeks.

At No. 5 South street, New Orleans, is a pleasantly-situated boarding-house for professionals. It is convenient to the theatres, and the rates are moderate—from \$1.25 to \$1.50 a day.

Heagy Guy Carleton has sold the road rights to Victor Durand to James F. Crossen, and is looking about for a purchaser to the rights for England. He is now at work on a new play, which will be finished shortly.

Julius Cahn has been engaged as advance agent for Eben Plympton's Jack company, and left on Sunday for St. Louis, where the company opens at the Grand Opera House next Sunday night, touring thence to the Pacific Coast.

A special communication of New York Lodge, No. 330, F. and A. M., was held at Masonic Temple at 3 o'clock on Tuesday afternoon for the purpose of initiating into the first degree of Freemasonry, Charles E. Evans and William Hoey.

S. W. Laureys, the well-known costumer of 781 Broadway, is slowly recovering from a prolonged illness during which he has been under the care of Dr. Watts Fleming. Mr. Laureys expects to have his establishment in complete working order again next week.

Tony Pastor has entered into a contract by which Harry and John Kernell, the Irish comedians, who have been separated for over a year, will come together and travel with his road company next season. There has also been engaged for the road company the Julians and Joe Hart.

Mrs. Hattie Saphoré, now playing old women at the Union Square Theatre, has been engaged for Marguerite Fish's support, and will create a part in a new comedy. Mrs. Saphoré gave such satisfaction at the Square that she could have remained but for the prior engagement with Miss Fish.

Rehearsals of H. S. Hewitt's comedy of a Commercial Tourist's Bride, in which Agnes Herndon will commence her starring tour on Saturday, at New Brighton, Conn., are going steadily forward. Miss Herndon will wear three dresses in the new play which cost collectively over a thousand dollars.

Frederick W. Bert, the well known California manager, has been engaged to manage Beatrice Lieb's tour in Infatuation, Howard P. Taylor's drama, and is now busy with the bookings and other details. The opening will take place at Poughkeepsie, N. Y., on Feb. 23. Mr. Bert has taken desk-room at Taylor's Exchange, 23 East Fourteenth street.

The following company appear at Tony Pastor's next week: Gibson and Ryan in Muldoon's Picnic, Adams, Casey and Howard, Prince Ko Kin Segana, P. C. Shortis, Tom and Bertie Brandford, Le Favre and Gale, comic magic and crayon sketch artists; George Murphy, Harbeck, the contortionist; Helen Mortimer, Nellie Hoyt and George M. Devere.

Unusual preparations are going on at the Casino for the celebration of the 200th night of Erminie. The souvenirs will be in the shape of a miniature portfolio, with hand-painted cover, over which a var-colored silk ribbon will be placed, with the word "Erminie" embroidered. Inside will be the names of the people who participate in the celebration, printed on parchment.

Paul Minnis, acting manager of the Wright-Pickens Concert company, states that the organization will make a hundred nights tour through the South, opening Feb. 1 in Pulaski, Tenn., and closing May 31 in Jersey City. The principal features are Charles W. Wright, pianist; Monte Pickens, violin virtuoso (who, Mr. Minnis says, is a phenomenal player), and Lucille Meredith, prima donna soprano.

William H. Friday says a paragraph is going the rounds to the effect that a troupe known as the Brooklyn Operatic Association, under his management, had collapsed in a small Pennsylvania town. Mr. Friday states that he has been in Brooklyn the past three months and he knows nothing of such a company, and is in no way connected with any opera company at the present time. He denounces the paragraph in question as a wilful and malicious falsehood.

Adele Palma is the name of a young actress, twenty-two years of age, who will shortly be starting under the management of H. C. Husted, formerly business manager of the Star Theatre. Miss Palma was born in Bucharest. She studied her art in Vienna and played there with success in the German originals of The Passing Regiment, 720 8, Our Society and Fanchon. She is recommended by Sonnenhal and other artists of note. Mr. Husted states that the repertoire consists of comedies and farce-comedies. A good supporting company is being engaged.

The New Temple Theatre, Philadelphia, was destroyed by fire on Monday morning. The house was built by William M. Singery, the millionaire proprietor of the Philadelphia Record. It was opened by George C. Brotherton, as manager, on Sept. 14, 1885. The theatre was chiefly remarkable for the phenomenal runs of The Little Tycoon, a comic opera. A company were rehearsing Phyllis, an opera to follow The Little Tycoon, when the fire broke out. Manager Brotherton displayed much enterprise in the conduct of the theatre. The house will very probably be rebuilt.

Compliments and Congratulations.

We have been fairly deluged with compliments and congratulations upon the merits of our Christmas Number. Readers in all parts of the country have taken the trouble to write voluntary letters expressive of the pleasure afforded by its contents, while the newspapers far and wide have commented upon it in glowing terms. It is in no egotistical spirit that we reproduce some of these letters and notices, selected at random, but simply that our friends and readers may know in what manner the holiday issue of the leading dramatic paper was received, and in what enviable esteem it is held throughout the Union:

Christmas Mirror is an enjoyable surprise. AGNES L. WYNN.

Your Christmas Number is a treasure—artistic, entertaining and instructive. A. R. UNDERWOOD, Duff's Opera Company.

Presented Manager Lime with an extra copy of Christmas Mirror. He is delighted with it, and so am I. GEORGE W. BERRY, Upper Sandusky, Ohio.

I think your Christmas Number was grand. W. F. BELL, Beaver Falls, Pa.

On every side I hear the warmest and most profuse expressions of admiration for the Christmas Mirror. The most attractive paper handled here this season—the general verdict. Mrs. B. D. R. CLEMONS, Honesdale, N. Y.

Was unanimously pronounced the best yet issued. EMMETT W. COOK, Fort Wayne, Ind.

The Christmas Mirror was a glad surprise, and was the recipient of flattering comment from its admirers here. MAX JACOBS, Sedalia, Mo.

Having thoroughly perused the Christmas Number, I am more than pleased, and can truly say that the reality more than exceeds the anticipation. H. C. WILKINSON, Troy, N. Y.

It was indeed a royal number. E. S. DOUGLAS, St. Joseph, Mo.

I wish to congratulate THE MIRROR upon the superior excellence of its holiday number. J. W. KOOS, Zanesville, Ohio.

The Christmas Mirror is a marvel of beauty, and interesting beyond compare. EDWIN L. SMALL, Aitchison, Kan.

It is unusually praised for its handsome appearance and the literary feast it contains. HARRY G. STUART, Kansas City, Mo.

It is indeed a literary treasure. GRAY GOODWIN, Macon, Ga.

It is considered the best of the kind ever published. MISS MICHAEL, Louisiana, Mo.

Readers of the Christmas Mirror pronounce it the finest they have seen. E. S. MACKAY, Kansas, Ill.

Artistically it is a thing of beauty. In a literary way it is excellent. J. G. CANTRELL, Nashville, Tenn.

The finest treat of the season. J. H. BAKER, Oil City, Pa.

The Christmas Number is immense. WALTER L. MOWS, Lawrence, Kas.

The Christmas Mirror was pronounced the handsomest paper in our town. W. G. SLOAN, Brenham, Tex.

The Christmas Number of THE MIRROR was paid many flattering compliments here. JOHN M. DUNGAN, Little Rock, Ark.

It excels all former "reflections." D. S. SIMON, Washington, Iowa.

There is no doubt that it is the finest Christmas paper published. I. H. CURRAN, Yonkers, N. Y.

With such a wealth of good things it is really difficult to say which is best. A splendid number. It was spoken of very highly by the press here. E. R. ENDLEY, Mansfield, O.

A large number were sold here. The patrons were delighted, and none more so than the writer. W. H. McCOWEN, Urbana, O.

The Christmas Mirror was the most admired periodical that came to this city. The second supply was ordered by local dealers before the paper had been in their hands twelve hours. Everybody acknowledges it to be a splendid specimen of journalistic enterprise. T. O. HUNTER, Pittsburg, Pa.

If the strong and independent course of your paper is continued in the future as, in the past, I have no doubt you will secure thousands of readers like myself, entirely outside of the stage and those connected with it. ALBERT M. MARR, Lancaster, Pa.

A NOTABLE PRODUCTION.

Boston Record.

The Christmas Number of The New York Mirror is a notable production. It contains thirty-four pages, filled with bright and good illustrations and with stories and sketches contributed by prominent actors and actresses, which are interesting not only in themselves, but also on account of the glimpses given of unexpected ability in the contributors in a line aside from that of their regular profession. The publication will repay perusal.

FULL OF GOOD THINGS.

Cleveland Plain Dealer.

The Christmas Number of The New York Mirror is an unusually handsome and newsy publication of thirty-four pages, full of good things in the way of dramatic portraits and other pictures, and replete with the best of reading matter, furnished by literary celebrities and actors of renown. Among the fifty or more contributors in the way of stories, reminiscences, anecdotes, poems, etc., may be mentioned Robert G. Ingersoll, A. R. Cazauban, Florence Marryat, Howard Paul, Fanny Davenport, Richard Mansfield, Emma V. Sheridan, Milton Nobles, Richard Mansfield, Nym Crinkle, Sydney Rosenfeld, Rev. Wilbur F. Watkins, Roland Reed, Nat Goodwin, Agnes Robertson, etc.

A CREDIT EVEN TO THE LEADING DRAMATIC WEEKLY.

Washington (D. C.) Public Opinion.

In the holiday number of the Mirror Mr. Harrison Gray Fiske has produced a memorial copy which is a credit even to the leading dramatic weekly of the United States.

A SUMPTUOUS ISSUE.

Boston Budget.

The Christmas Number of The New York Mirror is a sumptuous issue, both in the number of its illustrations and the excellence of its original contributions. It is a marvel of enterprise, discrimination and good taste.

THE BEST YET.

Boston Times.

The Christmas Number of The New York Mirror is the best yet. It is full of good reading matter.

AN ELEGANT HOLIDAY OFFERING.

Boston Courier.

The Christmas Number of that favorite dramatic paper, the New York Mirror, is full of entertaining and bright sketches, contributed by well-known artists in the theatrical world, admirable illustrations, stage gossip, news, etc. The typographical excellence is marked, and Editor Fiske is to be congratulated on the elegance of his holiday offering.

THE BEST IN AMERICA.

Cincinnati Evening Post.

The Christmas Number of The New York Mirror is on our table, the most interesting and best illustrated issue of a dramatic paper ever seen in America.

A MARVEL OF TYPOGRAPHICAL ART.

Jersey City Argus.

The Christmas Number of The New York Mirror, of which Mr. Harrison Gray Fiske,

formerly of this city, is editor, is a marvel of typographical art. The engravings are excellent and the letter-press is in keeping with it. The cover presents striking portraits of some of the notable actors and actresses who have ornamented the American stage. The stories and contributions are nearly all from professional contributors. All are good and many of them display marked ability.

ALTOGETHER ADMIRABLE.

Detroit Free Press.

The beautiful Christmas Number of the New York Mirror has attracted widespread notice. It is replete with interesting original matter, and its illustrations are altogether admirable. Editor Fiske is one of the most progressive journalists in the Metropolis.

AS UNIQUE AS IT IS ATTRACTIVE.

Newark (N. J.) Evening News.

The Christmas Number of The New York Mirror, a periodical mainly devoted to the interests of the theatrical profession, is a very ambitious venture. Some thirty large pages are well filled with interesting reading matter and deftly executed illustrations, but the most attractive feature, probably, will be found in the autographs of celebrities attached to the various articles and poems. It is, in fact, a spasm of personal journalism, as unique as it is attractive. Even the advertising pages are amusingly interesting.

A GEM OF A PUBLICATION.

St. Paul Daily Globe.

The Christmas Number of The New York Mirror, the dramatic organ of the Metropolis, is a gem of a publication. It contains thirty-four pages of choice dramatic literature from the pens of the leading artists of the American stage, is printed on extra fine paper, and is beautifully illustrated.

JOURNALISTIC ENTERPRISE.

New Bedford (Mass.) Evening Standard.

We have received a copy of the Christmas Number of The New York Mirror, edited by Harrison Gray Fiske, and congratulate Mr. Fiske upon his journalistic enterprise. The issue contains thirty-two pages and a supplement, and contains essays, stories and poems from eminent actors and actresses—Fanny Davenport, Nat Goodwin, Genevieve Ward, May Fortescue, Florence Marryat (the popular English authoress), Richard Mansfield, Roland Reed, Agnes Boucicault and others. Its pages are handsomely illustrated and the cover is attractive. The Mirror has grown steadily from its first issue and now stands at the head of the dramatic papers of the country. Reference is made in this number to the correspondents, and a few of the best ones are mentioned by name. Among these we note the name of the correspondent of The Mirror in this city.

A PERFECT GEM.

St. Louis Evening Chronicle.

The Christmas Number of The New York Mirror is a perfect gem, and is filled with good things. The Mirror certainly mirrors the finest reflections of the dramatic art in America.

THE LEADING THEATRICAL PAPER.

Atlanta Constitution.

The Christmas Mirror is out this week, and as a souvenir is the equal of any paper ever published. Short sketches from a dozen or more prominent actors and actresses form an important feature. The articles by Harrison Gray Fiske and Mary H. Fiske are among the best short sketches that have appeared in any journal during the season. In short, the Christmas Number of The Mirror is in every particular all that could be desired. It is interesting alike to theatre-goers and theatrical people and contains many new and brilliant features. The Mirror is to day the leading theatrical paper, at least with the profession, and is a fine type of a first-class, thorough newspaper.

A NOTABLE NUMBER.

Lowell (Mass.) Citizen.

The New York Mirror has issued a notable Christmas Number, entertaining as to its contents and very finely illustrated. Its chief interest lies in the fact that its contributors are notable actors and actresses, and people connected with the operatic and musical stage. The stories are decidedly original and the poetry is very creditable.

FULL OF INTERESTING READING.

Portsmouth (N. H.) Daily Chronicle.

The Christmas Number of The New York Mirror is very handsome and full of interesting reading. The frontispiece is "The Actor's Christmas, past and present." "Past" is the old-fashioned stage-coach, hopelessly snow-bound, and the weary actors, laden with their baggage, wading through the drifts to their destination. "Present," the actor is seated in a luxurious drawing-room, smoking his pipe and taking his ease while he speeds merrily over the rail. On the last page are the familiar faces of the "stars of the past," Forrest, Burton, Charlotte Cushman and others, engraved by the new "Moss-type" process.

EASILY THE LEADER.

Lowell (Mass.) Daily Courier.

The dramatic profession should be proud of so creditable a publication as the Christmas issue of the New York Mirror, and all who are interested in the stage should make it a point to secure this handsome number. It includes 32 very large pages, elegantly printed, and adorned with numerous fine engravings, appropriate and timely, and that illustrating the opening poem is exceedingly happy. The literary character of the contents is excellent. Among the contributors are R. G. Ingersoll, May Fortescue, Genevieve Ward, Florence Marryat, Fanny Davenport, Richard Mansfield, Madeleine Lucette, Milton Nobles, N. C. Goodwin, Hon. A. M. Kelley and a host of others almost equally well known. Perhaps the most vivid and lifelike story is that of the editor, Harrison Gray Fiske, entitled "My Protege," which is full of pathetic interest. The Mirror is easily the leading dramatic journal of the country, and all interested in the theatre have in it a representative with which they have every reason to be satisfied.

TAKES THE PALM.

Mansfield (O.) Daily Herald.

Of all the Christmas numbers, that of the New York Mirror takes the palm. The contents are seasonable and reliable. A number of our best known actors and actresses are contributors.

A CREDIT TO THE PROFESSION.

Rome (N. Y.) Daily Sentinel.

The Christmas Number of The New York Mirror, the leading dramatic newspaper in the country, consists of thirty pages with specially engraved covers. The number contains fifty special articles from the pens of noted

actors and actresses of America, including Genevieve Ward, Howard Paul, Fanny Davenport, Milton Nobles, Roland Reed, Nat Goodwin and others. There are also characteristic articles from Col. Ingersoll, Nym Crinkle and other notable men of letters. Some twenty engravings enliven the pages of the number. One of them is Fanny Gillette, posing as a Pompeian maiden at the toilet. Miss Gillette will be remembered as having played a very successful two weeks' engagement here last season with the Standard Dramatic company. This season she is supporting Mrs. D. P. Bowers, one of the leading actresses on the American stage. The back cover of the Christmas Mirror bears a group of nine pictures of famous theatrical stars. The number is a credit to its editor, Harrison Gray Fiske, and the brains of the dramatic profession of America.

A VALUABLE SOUVENIR.

Battle Creek (Mich.) Evening Call.

The Christmas Number of The New York Mirror has been received, and is even more beautiful than that of last year. Besides its usual excellent dramatic news, it contains contributions from nearly all the leading American actors over their respective autographs, consisting of poems, sketches, life-incidents, etc., making it a souvenir valuable alike to professionals and their patrons.

WORTHY LITERATURE OF THE STAGE.

Kansas City Star.

The Christmas Number of The New York Mirror is a credit to journalism and to the proprietors. It will be of interest to all who admire worthy literature of the stage.

MERITS A CAREFUL READING.

Chicago Times.

The Christmas Number of Harrison Gray Fiske's New York Mirror, always one of the best dramatic journals, is one that merits a careful reading. It is full of good sayings and good stories, and though they may be no more original with their alleged authors than "The Major's Story," according to some is with the gentleman whose name appears at the end of it, they are none the less pleasant reading on that account. Mr. Fiske is conducting his paper with ability, and especially with a degree of fairness not common to this journalistic family.

AN INCOMPARABLE NUMBER.

New Orleans Times-Democrat.

The New York Mirror issues a wonderfully beautiful Christmas number of thirty-two pages, with a unique and artistic cover. Among its varied contents are contributions, with signatures in autograph, of Robert G. Ingersoll, Miss Fortescue, Genevieve Ward, A. R. Cazauban, Fanny Davenport, H. S. Keller, Richard Mansfield, Miss Emma Sheridan, Lew Dockstader, Milton Nobles, Cornelius Mathews, Nym Crinkle, Agnes Boucicault, Roland Reed, Sydney Rosenfeld, Mary H. Fiske, Etta Henderson and others, with a brief letter from Mrs. James Brown Potter. These contributions consist of stories, sketches and poems, the whole making a souvenir worthy of being presented to any friend during Christmastide. The accomplished and enterprising editor of The Mirror, Mr. Harrison Gray Fiske, is to be complimented for this incomparable Christmas Number.

TOO CAPTIVATING

Galveston (Tex.) Opera Glass.

BEAUTIFUL AND CHARMING—Of the many handsome journals which have found their way to our sanctum, the Christmas Number of The New York Mirror is not only one of the most attractive in appearance, but its thirty-two pages are filled with most enjoyable morceaux in the way of charming sketches and intensely interesting reminiscences of stage life, from the pens of some of our most famous leading lights of the profession. One can not turn to a page in the folio which does not sparkle with genius, and once beginning to read, it seems impossible for him to lay it aside until the end is reached. That's what's the matter with it—it's too awfully captivating for a fellow whose time is not all his own.

VERY BRIGHT AND INTERESTING.

New Orleans Picayune.

The Christmas Number of The New York Mirror is very bright and interesting.

A CHARMING NUMBER

Syracuse (N. Y.) Herald.

The New York Mirror has sent out a charming Christmas Number, to which most of the leading actors and other professional literary people in the Metropolis have contributed.

BRIM FULL OF INTERESTING SKETCHES.

Syracuse (N. Y.) Sunday Times.

The Christmas number of The Mirror is one of the most complete ever issued from their presses. It is brimful of interesting sketches by well-known actors and actresses, and the engravings are superb.

AN ADVERSE CRITICISM.

Haverhill (Mass.) Evening Bulletin.

The Christmas Number of The New York Mirror, the leading dramatic newspaper of the country, is the finest thing of the kind ever published. Its contents comprise—in addition to the usual features—short stories, essays, etc., from the leading actors and actresses of the day; several beautiful engravings by the Moss process brighten its pages, and the only adverse criticism which can be made upon it is its large and somewhat cumbersome size.

A SUPERB PUBLICATION.

Lynchburg (Va.) Advance.

The Christmas Number of The New York Mirror is far superior in all respects to any of its predecessors. The fac similes of distinguished actors and portraits of the leading ones who have died are alone worth the price of the publication. The Mirror is the leading dramatic paper in the United States.

ESPECIALLY ATTRACTIVE.

Waterbury American.

The Christmas Number of The Mirror will prove especially attractive to those interested in the stage and its people. There are stories by Genevieve Ward, May Fortescue, Mary H. Fiske, Nym Crinkle and other actors and critics, with brief articles on stage subjects by Fanny Davenport, Nat Goodwin and Howard Paul, and poems by J. H. Barnes. The illustrations are spirited.

A MODEL OF ARTISTIC TASTE.

Clarksville (Tenn.) Tobacco Leaf.

The Christmas Number of The Mirror, of New York, is before us. Typographically it is a model of artistic taste and skill. It contains thirty-two pages and some fine illustrations, the most notable of which are the "Stars of the Past, Memory of the Present, History of the Future," under which heads are classed

such eminent actors and actresses as J. B. Booth, Forrest, McCullough, Davenport, Burton and Charlotte Cushman, Matilda Heron and Julia Dean.

THE FINEST EDITION PUBLISHED.

Milford (Mass.) Gazette.

The Christmas Number of The New York Mirror contains contributions from over fifty prominent actors and writers, and is by far the finest edition of that paper ever issued. It is profusely illustrated, and presents a handsome typographical appearance.

THE HANDSOMEST HOLIDAY PUBLICATION.

Providence (R. I.) Indicator.

The Christmas issue of The Mirror is the handsomest holiday publication on our table. Its pages are interesting—written by leading members of the theatrical profession, and the illustrations of celebrated actors and actresses, long since passed away, bring back in the mind's eye these golden days of childhood when the drama was not composed of an elaborate wardrobe and gorgeous scenic effects. Mr. Fiske is deserving congratulations.

AN EXTRAORDINARILY FINE NUMBER.

Peoria (Ill.) National Democrat.

The Christmas Number of The New York Mirror lies before us. It is an extraordinarily fine number of an extraordinarily fine periodical, and speaks volumes for itself and for the publishers. It is profusely illustrated with fine engravings made by the best artists the country affords. The number is filled with spicy and readable articles, written by members of the theatrical profession and others. Among those who contribute is Nat Goodwin, who never writes that he doesn't say something. The various departments are full of interesting matter, which will repay an extended and careful perusal.

AS FINE AN ISSUE AS WAS EVER SEEN.

Paducah (Ky.) Daily News.

The paper is as fine an issue of a journal as was perhaps ever seen. In form, it is a five-column paper, but as it contains thirty pages, it has more the appearance of a monthly than a weekly newspaper. It is encased in a handsome cover, illustrated, and contains many columns of matter of interest to the theatrical profession, to which it caters largely, though it is full of reading of interest to the general reader, while its pages are filled with pictures of the noted people of the stage, etc. Among its contributors are many of the leading actors of the day, who write upon various points. The Mirror's Christmas Number is surely a credit to its publishers.

STRONGEST THEATRICAL PAPER IN AMERICA

Grand Rapids (Mich.) Telegram-Herald.

Harrison Gray Fiske, the bright and popular young editor of The New York Mirror, long ago put his dramatic weekly on a firm and solid foundation, and it is to-day the strongest theatrical paper in America. The Christmas Mirror, issued last week, was a magnificent number in all respects. A great number of leading actors and juveniles sent gossip, readable sketches to the paper, which was exquisitely printed and beautifully illustrated. The Mirror is a favorite here, and should be with all who desire to keep posted on stage lore.

STANDS AT THE HEAD.

Urbana (O.) Daily Citizen.

The New York Mirror, which stands at the head of dramatic journals of America, and edited by Harrison Gray Fiske, one of the leading thespian critics of New York, comes out this year with the usual Christmas edition. The present double number is the finest they have ever issued. The outside cover, a mediaeval figure and design, is unique and artistic. The last page portrays, in superb mosaic process, the portraits of the world-famous Forrest, J. Brutus Booth, Eddy, Davenport, McCullough, Charlotte Cushman, Julia Dean and Matilda Heron. The reading columns contain fifty bright sketches (some of them illustrated) by Ingersoll, Fiske, Mary Fiske, "Nym Crinkle," and other leading writers. The portraits are of Fanny Gillette, Loie Fuller, Marie Heath (that charming soubrette here lately with A Cold Day company) and Gra J. Henderson. The Mirror is a marvel of typographical beauty. It has been improved the past year by Nym Crinkle's Feuilletons.

A SUPERB SPECIMEN OF TYPOGRAPHIC ART.

Norwalk (O.) Experiment and News.

The Christmas Number of The New York Mirror is a superb specimen of the typographic art. It contains thirty-two pages, is full of fine engravings, printed on heavy paper, and contains an abundance of dramatic news and notes.

"GRASPED THE CRULLER."

Philadelphia Record.

The New York Mirror "grasped the cruller" by publishing a thirty-two page Christmas number, to which many leading actors, playwrights and first nighters contributed. Interesting features were a gossip article by Ben Jenkinson, the veteran proof-reader; a tale by Sam'l of Posen Curtis, which later was found to have been transcribed almost literally from Bret Harte's story, "The Man from Solona;" internal evidence from the Gusher's article and Mary H. Fiske's story that the two are one, and a cartoon representing Chicago minstrel gazing at the National Opera ballet, which, however, was crowded out, and duly appeared on the last page of the succeeding number of The Mirror, plumped square into the middle of a lot of display advertisements.

A SPLENDID PUBLICATION.

Bangor (Me.) Daily Whig and Courier.

We are indebted to the wideawake correspondent of The New York Mirror for a copy of the elaborate Christmas Number of that leading dramatic paper. It is a splendid publication of thirty-two pages, containing portraits and autographs of the great actors and actresses of the past, and illustrated articles from the pens of those of the present, with amount of dramatic news and gossip.

A LITERARY GEM.

Grand Rapids (Mich.) Evening Leader.

The Christmas Number of The New York Mirror, the leading dramatic paper published, is a literary gem, containing numerous bright and entertaining sketches from the pencils of some of the best known actors and actresses, intelligence and gossip about the stage and its people, and other matters of an equally appropriate nature. The Mirror is indeed a mirror, and reflects much that is valuable through its columns.

ONE OF THE PRETTIEST HOLIDAY NUMBERS.

Bangor (Me.) Daily Commercial.

The correspondent of The New York Mirror has presented the Commercial with a Christmas number of that paper which is one

of the prettiest holiday numbers ever turned out of an office.

HANDSOMELY GOTTEN UP.

Savannah (Ga.) Daily Times.

The Times has received the Christmas Number of that recognized theatrical paper, the New York Mirror. It is handsomely gotten up and contains matters of great interest to the theatrical profession. As a work of artistic merit it is most highly commendable.

A HANDSOME PAPER.

Savannah (Ga.) Morning News.

The Morning News has received the handsome Christmas Number of the Mirror. The number contains several interesting articles by well-known members of the dramatic profession.

ENRICHED WITH ILLUSTRATIONS AND CONTRIBUTIONS.

Pittsburg East End Bulletin.

The New York Mirror issues a Christmas Number enriched with a taking array of illustrations, and a collection of contributions from the pens of many leading actors. Nym Crinkle is represented in the sketch, "The Old Idiocy."

SURPASSED ALL PREVIOUS NUMBERS.

New Bedford (Mass.) Morning Mercury.

The New York Mirror is at the head of dramatic journalism. In its Christmas issue it has surpassed anything it has ever attempted. The mammoth issue of thirty-four pages is crowded with good things.

AN ADMIRABLE EPILOGUE OF THE THEATRICAL WORLD.

Louisiana (Mo.) Press.

The Mirror is a leading theatrical journal, in the front rank at all times, and if its contemporaries have outstripped it in their holiday numbers they possess artistic skill, mechanical ingenuity and editorial ability which Horatio never dreamed of in his philosophy. This is a superb edition, containing many choice stories, sketches and poems by noted actors and playwrights. It is finely illustrated with portraits of leading actors and cuts of pleasing dramatic scenes. Altogether The Mirror is an admirable epitome of the theatrical world.

A SUPERB NUMBER.

Albany Evening Union.

The New York Mirror has distinguished itself this year by issuing a superb Christmas number. The list of contributors is a notable one. Col. Ingersoll contributes a short essay on "Life," and, like all that gentleman's efforts, it is worth reading. Nym Crinkle has one of his original sketches, and Harrison Gray Fiske's story, "My Protege," is interesting, being perhaps the best of the lot. Florence Marryat, Nat Goodwin, Miss Fortescue and a host of other celebrities offer some excellent reading. The illustrations are good, and the paper, taken as a whole, reflects great credit on Mr. Fiske, whose position in the field of dramatic journalism and criticism is deservedly high.

A DECIDED TRIUMPH.

Washington (D. C.) Stage.

The Christmas Number of The New York Mirror is a decided triumph for Mr. Harrison Gray Fiske, and demonstrates the rare ability of that gentleman for the work he has chosen. By the way, it is a very decided relief to find a dramatic newspaper that offers for the delectation of its readers something so far above and beyond the usual malicious personalities and sketches spiced with vulgar slang and obscene double entendre.

AN EVIDENCE OF DESERVED PROSPERITY.

Fort Worth (Tex.) Gazette.

The Christmas Number of The New York Mirror is a superb specimen of typographical art. It has thirty-two pages of illustrations and reading matter that claim the admiration of all who are familiar with the higher art of journalism. The drama in its best form and attributes has an able exponent in this great journal, and its Christmas edition for the dying year is an evidence of its deserved prosperity.

A CREDIT TO JOURNALISM.

Newton (Kas.) Daily Republican.</

London News and Gossip.

LONDON, Dec. 16.

Christmas preparations are now in full blast, and next week we shall be overdone with novelties—new and otherwise—but the productions of the current week are only small potatoes and few in a heap. On Monday a touring company, organized by Carl Rosa and sublet to Captain Dick Bainbridge, of Manchester, brought The Beggar Student to the Comedy. At a Strand matinee on Wednesday a new three-act farce called Bachelors' Wives was tried upon a professional audience; and this afternoon Goss, Rubinoff—a Russian tragedian much about the size of the late Edmund Kean, but not otherwise resembling that erratic genius—revived Boucault's Life of an Actress, probably to gratify the curiosity of matineers, to many of whom doubtless it had the charm or otherwise of novelty. To night, all being well, Edward Terry renews acquaintance with a London audience, bringing with him The Churchwarden to the hitherto ill-starred Olympic. That is the sum-total of the shows, and now for a word or two about them.

Millocker's Bettel Student has a European and an American reputation, but failed to catch on here to any great extent when it was produced at the Alhambra early in 1884. For one thing, the stage was too big, and the book was cut about and doctored to suit spectacular exigencies. These took the form of ballets, which, as usual at the Alhambra, were very fine and large. In the next place, instead of a competent tenor being found to play the name-part, it was entrusted to a lady—Fannie Leslie—who, though an excellent artist in her own line of business, is musically not built that way, and much of the tenor music had to be sacrificed. Other parts suffered because it was necessary that the star should shine. Fred Leslie, who "created" the part of Ollendorf in New York, and played it with brilliant success for over a hundred nights, had been engaged for the same rôle at the Alhambra, but for some reason or other—illness, I fancy—was unable to reach England in time for the opening night, so that a combination of untoward circumstances pursued the production right through. Those who from this experience had formed an unfavorable opinion of The Beggar Student were agreeably disappointed by the show at the Comedy on Monday. The company, though not of the absolutely first flight, was competent, and the full score was done ample justice to, while the *mis en-scène* was all that could be desired. Simon was played by H. Bracy, whose reception was occasionally enthusiastic. The part of the second tenor, Conrad, was given to John Child, whose name is new to the stage, but whose voice is of singularly pure quality. He will, without doubt, be better known ere long. Lucy Franklin, an excellent artist, played the old Countess Palmatica carefully and well, and Ada Lincoln and Elinor Loveday were satisfactory as the young ladies Laura and Stephanie. Fred Mervin, who was Fred Leslie's substitute at the Alhambra two years ago, was again the Ollendorf, and got plenty of applause. Bainbridge has taken the comedy for nine weeks, and if his opening night be any criterion he ought to do well.

The Strand matinee on Wednesday was, as I have said, attended chiefly by mummies. Bachelors' Wives, after a fairly ingenious first act, proved to be a compound of various comedies and farces that had gone before; the most obvious situations being imitations of those in That Blessed Baby, Confusion, and Nita's First. Edward Compton, on hearing the piece read, was so struck by it that he at once proposed to pay the principal expenses of a trial-matinee. Therefore, the actor-author, Bonsfield, did not stand to lose much. This is fortunate for Bonsfield, for I don't think there is any money in the piece for London. If it were strengthened a bit in the second and third acts, and some attempt at introducing some slightly novel situation were made, Bachelors' Wives might bring in a little money on tour. The story started merrily enough, and showed us how Frank Dryell, a briefless barrister, has secretly married a Ward in Chancery. They have been married fifteen months and there is a baby, and seeing that these three live in the same house with the Ward's guardian and another young married couple, it is rather strange that the marriage has been kept secret so long. But, still, we ought to be accustomed to strange things in plays by this time. The barrister is in a dilemma. If it is made known that he is married he will have to forfeit £300 a year which was left him by a maiden aunt on condition that he remains single until he is thirty years of age. If it is known that the Ward is married without consent she will forfeit a legacy of £4,000. On the other hand, unless the barrister can prove that he is married a parliamentary patron of his will not procure for him a certain lucrative appointment out in India. So to meet all these contingencies he lends his wife to one man, borrows a wife from another, and muddles himself and wife and baby, especially the latter, up generally. A good deal might have been made of all this, but after the first act it went all to pieces by reason of the author trying to do too much with another part of his story.

This afternoon Gosselin Lubinoff, the Russian tragedian before mentioned, duly appeared as Grunaldi in Boucault's drama, The Life of an Actress at a Vaudeville matinee. Hitherto I have not liked Lubinoff, but today I was surprised at his improvement. Of course, his accent, which formerly hampered him in English characters, stood him in good stead this time. But apart from that the Gosselin revealed an intensity that compelled respectful attention.

The Circus is an institution in the United

States, and it is tolerably popular in this down-trodden old country; but it is quite possible to have too much of a good thing, and I believe that here in London we will be a bit overdone with circuses this Christmas. No fewer than six will be turned loose upon the Cockneys at the festive season, and some of them are of a rather tall order of architecture—so tall, indeed, that I doubt whether London, big as it is, is big enough to keep the lot going for half the time which it is proposed to run them. First on the list comes a show called Olympia by some and by others the "National" Agricultural Hall, though why "National" is at the time of writing not quite clear. This is a big building, covering about 2 1/2 acres of ground at Addison Road, South Kensington, and here during the past the Great Hippodrome—brought over bodily from Paris, so far as concerns its men, its women, and its horses—has been located to be in readiness for Boxing Day. Here they propose to do all manner of big things in the equestrian way—notably, a stag hunt with real stag and real hounds—with (I should hope) a prosecution from the Society for Prevention of Cruelty to Animals to follow. Doubtless as the thing is on a big scale there will be an Olympia boom to start with, but its memory will none the less be wiped out when Buffalo Bill makes a Wild West end of this part of our metropolis; you may bet your sweet life on that. So much for Olympia. Next comes the Covent Garden Circus, which also opens on Boxing Day. Some call this a "desecration" of classic boards—though, if the harlots who frequent the "Proms" don't do the boards any harm, I cannot see what injury is likely to accrue from the horses. Desecration or not, this circus will, judging from the experience of the past two years, be probably the biggest and best indoor specimen of its kind ever seen in this country. The next Circus in order of quality has been run for some time past by William Holland, otherwise the People's Caterer, at the Albert Palace, Battersea. Also in full blast at the present moment is a circus run by the famous Guinetti, at Dalston in the north of London, and another by Hengler at Astley's, which not so very long ago used to be the only horse riding show we had in London, which may or may not have been not circus enough, but anyhow doesn't alter the fact that presently we are likely to be suffering from too much circus.

Another new grand ballet is to be put on at the Alhambra on Monday. It will be called The Seasons, and will be conspicuous for electrical effects. Silver King Jones' new play, The Noble Vagabond, will be produced at the Princess' on Wednesday.—On Thursday afternoon a children's extravaganza called Alice in Wonderland will be put on at the Prince's, and on Thursday evening Monte Cristo, Jr., the new burlesque melodrama by "Richard Henry," will be produced at the Gaiety.—On Friday night pantomime will be produced at various outlying theatres.

The new comic opera which Paulton and Jakobowski are doing for the comedy is to be called Myneer Jan. Erminie was their "first offence."—Willie Edouin is rehearsing a new one-act piece by Mark Melford. It will probably be called The Coming Clown. Edouin will play an old Clown, and Alice Atherton, perhaps, a young Clown who takes the O. C.'s place because of an accident.—For his next piece Charles Wyndham will probably do a version of La Flamboyante. GAWAIN.

Professional Doings.

—Owing to the illness of two of the Annie Winter Dramatic company, that party closed season in Bethlehem, Pa., last week. A letter signed by eight members states that salaries were paid in full and bad business was not the reason for abandoning the tour.

—James M. Glover, who came here some time ago to superintend the rehearsals of Jack-in-the-Box, will shortly manage Kate Everleigh on a tour of the English provinces with a new play by Fred Lyster. Some important bookings have been made in the principal cities outside London.

—After much ado and a good deal of wrangling with managers, the Mexican Typical Orchestra sailed from these shores last week. For the last two or three years in America the Typs have gone through a series of ups and downs. They have been generally praised for their music, if not always for their conduct.

—Mrs. Harry Courtaine asks THE MIRROR to contradict the report that she is insane. In a brief interview a MIRROR representative found Mrs. Courtaine to be in the full possession of her faculties. The lady is just recovered from a long illness with acute bronchitis. She says her husband will shortly return to America.

—James Dyer, formerly with Hoyt's Tin Soldier and Rag Baby, has been ill with a serious surgical difficulty for some time. He was taken ten days ago to the Presbyterian Hospital and an operation performed by Prof. Briddon. The operation was successful, but on Sunday erysipelas set in. Mr. Dyer is in a very low condition and his life is despaired of.

—Manager E. S. Garland reports from Texas a piratical crew sailing as the "Richardson and Arnold Union Square Company." The party play Josh Whitcomb, The Private Secretary, Nip and Tuck, My Partner, Monte Cristo, A Mountain Pink and other copyrighted plays. Managers of reputable theatres should bar out these play-stealers.

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

AMSTERDAM, N. Y. Potter's Opera House. Population 16,000. Seating 1,000. Share or rent. Open dates for good attractions after Jan. 1. N. S. POTTER, Mgr.

ALLIANCE, OHIO. PEOPLE'S THEATRE. William Tobin, Manager. G. W. SOURBECK, Prop. Open time. Sharing terms.

BERDEEN, MISS. TEMPLE OPERA HOUSE. Situated in the best show town in Mississippi. Comfortable to both actors and audience. Seats 1,000. Good attractions draw well. Correspondence solicited for open dates.

DRIAN, MICH. Central Hotel. Headquarters of the profession. Special rates. N. Y. Mirrors on file. FRED S. AVERY, Mgr.

ASHTABULA, O. SMITH'S OPERA HOUSE. Seating capacity 900; full set of scenery. Good attractions wanted. Share only. SMITH & SON, Proprietors.

DAIRSVILLE, KY. NEW OPERA HOUSE. Southern terminus O. & N. R. R. Capacity 400. Good show town. D. G. SIMMONDS, Manager.

ALTOONA, PA. GLOBE HOTEL. Near Opera House and Depot. Special rates to the profession. New York Mirrors on file. S. A. LUTZ, proprietor.

ASBURY PARK, N. J. OPERA HOUSE. Finely appointed in every respect. Seating 1,300. For open time address ISAAC COLEMAN, Sole Manager and Lessee.

BRISTOL, PA. BRISTOL OPERA HOUSE. Seating capacity 1,100. All chairs. Full set of scenery. Well heated. Stage 32x40. An orchestra available. WANTED—Good attractions at all times, which will receive good terms. First-class show town and only theatre. JAMES WRIGHT, Manager.

BRUNSWICK, GA. L'ARIES OPERA HOUSE. Only one in the county. Seats 400. Prices 75c. and \$1. Good companies and varieties wanted. GLOVER & WHITTAKER, Lessees and Mgrs.

BEAVER FALLS, PA. SIXTH AVENUE THEATRE. The largest, best and most popular theatre in the county. Population 10,000. Seating capacity 1,200. Fifteen dressing-rooms. Stage 32x50; 12 sets scenery. Ground floor. Only first-class attractions need write for time. C. W. ROHRKAST, Mgr. and Prop.

BUFFALO, N. Y. UNITED STATES HOTEL. Headquarters of the leading profession. Conveniently located to all the theatres and depots. Special rates by correspondence. N. Y. Mirrors on file. J. LATZ, Jr., Manager.

BATH, N. Y. STEUBEN HOUSE. First class. Located near Opera House. Professional rates, \$1 per day. Free bus. Baggage transferred free. Plenty of accommodations for circuses. CAPT. D. A. SIGNOR, Proprietor.

BINGHAMTON, N. Y. WHO WANTS NEW YEAR'S? BINGHAMTON OPERA HOUSE. Two performances! Big money! First-class attractions. Wire J. P. E. CLARK, Manager.

CINCINNATI, O. ROYAL HOTEL. Southeast corner Walnut and Court streets. The above Hotel has been entirely renovated and refitted with new and handsome furniture.

SPECIAL RATES TO THEATRICAL PEOPLE. Good rooms, including board, \$5 and \$6 per week. Call or address S. J. HESS, Proprietor.

COLDWATER, MICH. Tibbitts' Opera House. On Ground floor. Seating 1,200; all chairs. Full scenery and every convenience. Weeks of Jan. 24 and Feb. 7 open. C. L. HUNTER, Manager.

CLEVELAND, O. ACADEMY OF MUSIC. Seating capacity 1,300; all chairs. Full scenery and every modern convenience. Wanted, good attractions for December and January. W. F. DOBBER, Mgr.

CLEVELAND, O. New Johnson House. 133 Superior street. Special rates to the profession. H. B. WEST, Manager.

CLEVELAND, O. Superior House. 364 Superior street. Home of the profession. Special rates. F. VAN LOAN, Proprietor.

CLEVELAND, OHIO. STREIBINGER HOUSE. Headquarters of the profession. Special rates. Steam-heated, electric lights and bells. First-class table, with all home comforts. G. M. CADWELL, Prop.

CONNEAUT, O. CLEVELAND'S HALL. Seating capacity 600, all chairs. Full scenery, well heated. Open time for good attractions always. Share only. G. H. CLEVELAND, Manager.

CHARLESTON, S. C. PAVILION HOTEL. First class. Centrally located. Special rates to the profession. Transfer busses and wagons at all trains. Handling done cheaper than by any other line. E. T. GAILLARD, proprietor.

DANVILLE, VA. ACADEMY OF MUSIC. Will be completed by Feb. 1, 1887. Capacity 900. First-class in every respect. M. A. MOSELEY, Manager.

DENVER, COL. MUSIC HALL. Now finished and prepared to book best attractions who don't require scenery. Size of Hall, 12,575. Stage, 50x10; high ceiling. Hall almost fireproof. Present seating 3,000. Movable chairs. Best location in city. Very wide and easy exits. Only hall for refined entertainments. Opera and concert companies, lectures, balls, etc. No dates to dramatic barnacles or leg shows. Will share. Rental, \$50 and \$75 for day and night. P. T. HUGHES, Owner and Manager, Denver.

DETROIT, MICH. UNION HOTEL. 210 and 212 West Woodbridge street. Convenient to all Depots and Theatres. Special rates. Street-cars pass the door. M. McALL, Proprietor.

ERIE, PA. PARK OPERA HOUSE. Only theatre in Erie. Seating capacity 1,600. All chairs; every modern improvement and convenience. Christmas date open for strong attraction. Address JOHN P. HILL, Manager.

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ELYRIA, OHIO. ELYRIA OPERA HOUSE. Seating capacity 800; all chairs. Full scenery, gas and every convenience. Wanted, good attractions in Nov., Dec. and Jan. N. B. GATES, Manager.

FLATONIA, TEXAS. NEW OPERA HOUSE. Seats 400. WILLEFORD & HARRISON, Mgrs.

FREMONT, OHIO. Hein's Opera House. Seating 900. First-class attractions wanted. J. M. DRYFOOS, Manager.

GREENVILLE, PITT COUNTY, N. C. SKINNER'S OPERA HOUSE. Seats 500. Good show town. M. HORN, Manager.

GREENVILLE, MICH. PHILIP'S NEW OPERA HOUSE. Seating capacity 1,000, all chairs. Stage 25x50. Full scenery. Plenty of open time. P. S. TURNER, Manager. T. J. PHILIP, Proprietor.

HUNTSVILLE, ALA. HUNTSVILLE OPERA HOUSE. Population 8,000. Seats 1,200. Will play only standard companies at standard prices. O. R. HUNDLEY.

HILLSDALE, MICH. Sutton's Opera House. Seating 800; all chairs; full scenery; large stage. Plenty of open time. Rent (only) \$50 per night. W. H. MYERS, Mgr.

HOUTZDALE, PA. OPERA HOUSE. On ground floor. Seating capacity 1,356. Stage 30x65. Comfortable dressing-rooms. Complete stock of scenery. Population of 15,000 to draw from, and best show town in the bituminous coal region. This house is entirely new, and was opened Dec. 14. First-class attractions wanted. Address J. H. DIETRICK, Manager.

JACKSON, MICH. COMMERCIAL HOTEL. Near both theatres and depot. Special rates. First-class in every way. CHARLES H. RUHL, Prop.

JACKSON, MICH. ASSEMBLY OPERA HOUSE. Seating capacity 1,300; large stage; full scenery; electric lights, etc. Open time for good attractions after Nov. 22, for rental only. IRVING B. RICH, Mgr.

JOHNSTOWN, PA. GRAND CENTRAL THEATRE. Seating capacity 800. Full set of scenery and every modern improvement. Now booking good combinations at popular prices. (This is no skating rink.) R. M. HERRINGTON, Manager.

KANSAS CITY, MO. NINTH STREET THEATRE. A. JUDAH, W. H. THOMAS, Lessees and Managers.

The only popular priced theatre in the city, now in course of construction, and will be open about March 1. Parquet, Dress Circle, Private Boxes, Balcony and Gallery all seated with upholstered, plush-finished opera chairs; heated with steam; capacity 1,500; stage 67x30 feet; stage opening 36 feet; height of proscenium arch, 35 feet.

POPULAR PRICES, 75, 50, 35, 25 and 15 CENTS. FULL HOUSES AT POPULAR PRICES ARE BETTER THAN EMPTY SEATS AT HIGH PRICES. Companies desiring time please write as early as possible. Address JUDAH & THOMAS.

KALAMAZOO, MICH. KALAMAZOO HOUSE. (Near both theatres.) AVERY AND MILLER, Proprietors.

KALAMAZOO, MICH. KALAMAZOO OPERA HOUSE. Seating capacity 1,400, all chairs; full scenery, large stage, steam heated. Good attraction wanted week Dec. 27. Opera co. preferred. McCLAVE & BASSETT.

LIMA, OHIO. FAUROT OPERA HOUSE. FINDLAY, OHIO. DAVIS OPERA HOUSE. WAPAKONETA, OHIO. Timmermeister's Opera House. VAN WERT, OHIO. GRAND OPERA HOUSE. These are the finest Opera Houses in the State.

TOWNS BOOMING, being the centre of the wonderful OIL AND GAS FIELD. For time and terms, address GEO. E. ROGERS, Lessee and Manager, Lima, Ohio.

MOUNT VERNON, OHIO. Woodward Opera House. Open time in January, February and March. Comic opera or minstrel. Rent or share. Address L. G. HUNT, Manager.

MILTON, PA. MILTON OPERA HOUSE. Seating capacity 900. Complete new scenery. Population 700. Share or rent. EDWIN R. CURTIS, Mgr.

MT. CLEMENS, MICH. STANDARD OPERA HOUSE. JOHN R. TRUFANT, Manager. The Great Health Resort of the North. City's population 5,000; transient, 500 to 1,000; size of house, 100x40; stage 60x40; 90 sets scenery, full and complete; seating capacity 1,200; folding chairs.

I want good attractions, such as dramatic company with band, comic opera, minstrel and strong variety shows; will play on sharing terms only, which will be liberal to all strong drawing acts. I have open time in January, February and March, and will book companies for the summer season or as late as the first of September, 1887. Would like to hear from all managers who are coming to Michigan the present season; also season of 1887 & 8. Mt. Clemens is on main line of G. T. R. R., twenty miles from Detroit. Companies can play here and at Port Huron and make the best railroad connections for the Saginaw and other points. Managers will bear in mind that under this management Mt. Clemens will not be "showed to death." Not more than one company a week, and not more than two nights, will be booked. Address JOHN R. TRUFANT, Mt. Clemens, Mich.

MOUNT VERNON, OHIO. Curtis House. Headquarters of the profession. Special rates. One block from theatre. C. T. ENSMINGER, Prop.

MALONE, N. Y. HOWARD OPERA HOUSE. Seats 700. Complete scenery. Population 8,000. Now booking. FERGUSON & MERRITT, Managers.

MERRIMAC, MASS. On B. & M. R. R. Pop. 3,000. MECHANICS' HALL. Seating 500. Good stage and scenery. Manufacturing point and live town. Good business for good companies. CURRIER AND JOHNSON, Amesbury, Mass.

MIDDLETOWN, N. Y. BULL'S OPERA HOUSE. (The only Opera House in town.) Seating capacity 800. All chairs, heated, full set of scenery. Open dates for good attractions. ALBERT BULL, Manager.

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NEW ORLEANS, LA. First-class Board and room at No. 5 South Street, opposite Lafayette Square, convenient to business, principal Hotels, Theatres, Railroad Offices and Churches, and Cars to all Railroad Depots. Terms—\$1.25 and \$1.50 per day. Special rates to the theatrical profession.

NEW BRUNSWICK, N. J. MCCORMICK'S HOTEL. Near Opera House and depot. Special rates to the profession. B. MCCORMICK, Proprietor.

NEWARK, N. J. NEWARK OPERA HOUSE. WANTED—First-class combinations for Dec. 30; Feb. 21, March 28, and April 4. FRED. WALDMANN, Manager.

NEW MILFORD, CT. Town Hall. Seats 900. Will share with two good companies a month. FARRALLY BROTHERS.

NORWALK, OHIO. WHITTESEY OPERA HOUSE. Seating capacity 800. Good attractions can secure open dates on rental only. S. P. HILDRETH, Manager.

NEW BEDFORD, MASS. PEOL'S THEATRE. (Formerly Liberty Hall.) Attractions suitable for lady audiences, booked for one week at popular low prices. Population 35,000. House seats 1,400. Stage 40x60. Good time in January, February and March open. Balance of season filled. Address A. S. FOSTER, Agent.

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OWEGO, N. Y. WILSON OPERA HOUSE. Seating capacity 1,300. Has lately been refitted, re-seated with upholstered folding opera chairs, stage enlarged and floor inclosed. S. F. FAIRCHILD, Mgr.

OSWEGO, N. Y. CASINO OPERA HOUSE. Opened March 29, 1886.

First-class house. Largest theatre and stage in city. Seating capacity 1,357. Every modern facility. PERSONAL INVESTIGATION SOLICITED. Open time in January—ad to 15th and 24th to 26th. Call on or address WALLACE H. FRISBIE, Proprietor and Manager.

Or New York representative, Randall's Theatrical Bureau.

OSHKOSH, WIS. THE OPERA HOUSE. This house is new and is on the ground floor. First-class in every respect. Oshkosh is the second city in the State. Only first-class attractions wanted at regular prices. None other need apply. Managers desiring dates can confer with H. S. TAYLOR, 23 East Fourteenth street, New York, or with the undersigned at Oshkosh, Wis. H. B. JACKSON.

OSWEGO, N. Y. ACADEMY OF MUSIC. The only first-class theatre in the city. Population, 25,000. Play only two attractions a week. New York agent, H. S. TAYLOR. JOHN R. PIERCE, Manager.

PATERSON, N. J. PHILION'S PEOPLE'S THEATRE. Seating capacity 1,300, all chairs; full capacity, 1,800. Steam heated. Full set of scenery. Ladies retiring room and every modern improvement. Open dates for good attractions. A. PHILION, Manager.

PATERSON, N. J. WOODS' CONCERT HALL. Seating capacity 2,000, well lighted, good ventilation. Every modern improvement. Acoustics perfect. Central location. Wanted—Good specialty artists at all times. Address J. M. WOODS, Manager.

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PORT JERVIS, N. Y. LEA'S OPERA HOUSE. Permanent seats, 1,500, all chairs. Seating capacity, 2,000. Full set of scenery, heated, first-class dressing-rooms. The best show town outside of Buffalo. Open for good attractions at all times. GEORGE LEA, Manager.

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C. J. STEVENSON, Manager.

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SANDUSKY, OHIO. BIEMILLER'S OPERA HOUSE. Seating capacity 1,200; all chairs. Stage 32x65. Open dates for first-class attractions only. FROHMAN AND ILG, Managers.

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SAN FRANCISCO, CAL. ALCAZAR THEATRE. Seating capacity 1,050. The handsome Moorish Temple of Art. Will play on shares or rent. Open dates by addressing GEO. WALLENROD, Manager.

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SOCORRO, N. M. SOCORRO OPERA HOUSE. Population 4,500. House seats 400. Socorro is halfway between Kansas City and San Francisco on the popular Santa Fe Route. Good show town and good hotel accommodations. New hall and scenery. None but first-class attractions wanted for season of 1886-87. Address Manager Opera House, Box 72, Socorro, N. M.

TAMAQUA, SCHUYLKILL CO. PA. ALLEN'S OPERA HOUSE. New, convenient, complete. L. H. ALLEN, Manager.

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TRENTON, N. J. Hotel Windsor. Every room heated by steam. Next door to the Opera House. Special rates to the profession. Street cars pass the door. N. Y. Mirrors on file. W. W. DELLS, Manager.

TOLEDO, OHIO. Hotel Madison. Special rates. Free 'bus after Dec. 1, 1886. H. A. BLOSSAT, proprietor.

TOLEDO, OHIO. Erie Theatre. Wanted, lady variety artists at all times. TONNELIER BROTHERS, Managers.

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VALPARAISO, IND. THE GRAND OPERA HOUSE has changed hands. J. M. McGill, Proprietor; A. F. HEINEMAN, Lessee and Manager. All attractions having contracts with former manager, Mr. George Hankinson, renew at once.

SHARE OR CERTAINTY. First-class attractions solicited. Address Manager Grand Opera House, Valparaiso, Ind. Lock Box 1095.

WAHPETON, DAKOTA. SEELY'S NEW OPERA HOUSE. Seats 500; pop. 4,000; stage 25x30; complete set Soman & Landis scenery. For sharing terms ad. W. A. SEELY.

ZANESVILLE, OHIO. BIJOU THEATRE. Seats 1,000. Population of the city 24,000. Good scenery and good lights. This theatre is newly refitted and furnished with opera chairs. The theatre is centrally located. Open dates for good attractions from now and season 1886-7. Address Dr. O. C. FARQUHAR, Lessee and Manager, No. 18 Putnam Avenue.

Amateur Notes.

LEAGUE OF AMATEURS.

The League of Amateur Dramatic Societies presented *Faint Heart Ne'er Won Fair Lady* and *Loan of a Lover* at the Lexington Avenue Opera House, on Tuesday evening, Dec. 28. The cast of the first piece was: Roy Gomez, Frank Thonger (Rival); Marquis De Santa Cruz, Frederick Schaefer (Rival); King Charles II., Fanny Friedman (Amateur League); Duchess de Tourenea, Louise S. Woolley (Rival); Duenna, Harriet Lawson (Amateur League); Guzman, C. T. Hill (Bulwer); Lopez, T. A. Maddern (Greenwood). The prompter had his hands full in this piece. Fanny Friedman made a favorable impression. Mr. Thonger was at times inclined to mistake swaggar for Castilian chivalry. His impersonation was complete in the main. The entire performance evinced lack of stage rehearsal.

The cast of *Loan of a Lover* consisted of Captain Amersfort, T. F. Hayden (Booth); Peter Spyk, James Cooper (Greenwich); Saryzel, W. S. Guthrie (Garrick); Delye, J. Gordon Emmons (Jersey City); Gertrude, Hannah O'Keeffe (Greenwich); Ernestine Rosendale, Albertine Walters (Bulwer). This piece ran much smoother, and proved very entertaining. Miss O'Keeffe captivated the audience by her archness and coquettish methods, and her singing was much applauded. Mr. Cooper has a sympathetic tenor voice, and his acting was fairly good. The rest of the cast also deserve commendation. Miss Albertine Walters was the recipient of considerable applause for her recitation, during the intermission, of two dramatic selections.

JUNIOR CLUB THEATRICALS.

A large and fashionable audience assembled at the concert-hall of the Metropolitan Opera House on Tuesday evening, Dec. 28, to attend the amateur theatricals in aid of the Newsboys' West Side Lodging House. Drifted Apart, the first piece on the programme, is a domestic sketch in one act by the author of *Jim the Penman*, and was first presented on Monday evening, Dec. 27, at the Christmas festivities of Tuxedo Park. The piece was interpreted on both evenings by Elise De Wolfe as Lady Bloomfield and Edward Fales Coward as Sir Geoffrey Bloomfield. They are both ranked as leading society amateurs. Mr. Coward has assumed many roles, but he has very much to learn and considerable to unlearn. His gestures do not come natural to him, and he frequently fails "to suit the action to the word." His assumption of a broad English accent seems hardly to be a histrionic lion in society circles, but he could hardly hold his own in a performance of first-class amateurs. Yet he cannot be denied a certain amount of cleverness in drawing-room comedies. He possesses gentlemanly bearing, and apes society ways with good effect. Mr. Coward must also be credited with a fair amount of comedy humor, and generally retains the attention of the audience. Miss De Wolfe is a clever young lady, of prepossessing appearance. She poses a little too much for artistic effect, and the intensity of her suppressed emotion is out of place in uttering commonplace remarks. She also seems to pronounce her words in everyday fashion. Miss De Wolfe has unquestionable talent, and her attention is called to these faults and mannerisms with a desire for her improvement. The second selection, *A Poetic Proposal*, had the following cast: Lady Fletcher, Lucy E. Coffey; Jenny Markham, Reta Lawrence; John Fletcher, T. Francis Sykes; Charles Harper, Valentine G. Hall; Timothy Knight, Frederick R. Satterlee. The piece is within easy range of amateurs, but was not particularly well acted. There was a great lack of repose, and Mr. Sykes especially danced about as if he were strung on wires. Mr. Satterlee created no end of laughter as Timothy Knight, but his methods were very crude. Mr. Hall strives to be Angle American in the delivery of his lines. Miss Lawrence was fairly competent, and will improve with experience. Miss Coffey also acquitted herself with credit.

The programme was concluded with *Sugar and Cream*, a commedietta in one act. The dramatic personae of this piece included Alice Lawrence, Rita Lawrence, Edward Fales Coward, and Valentine G. Hall.

THE YORICK'S SECOND ENTERTAINMENT.

On Monday evening, Dec. 22, the Yorick presented *Nan the Good-for-Nothing* and *Smith and Brown* at the Lexington Avenue Opera House. The cast of the first piece was as follows: Nan, Julia J. Albanesi; Tom Dibles, C. T. Hill; Harry Collier, T. L. Bunnell; Charles Simpson, Gerald Kelleher; Young Mr. Simpson, Mr. Sol DeBar. Miss Albanesi acted the title role with her usual efficiency. She may not have been an ideal Nan in point of physical sprightliness; but her temperamental lightness made ample amends for this shortcoming. Several of the gentlemen supporting her would have expedited matters by a greater familiarity with their lines.

In *Smith and Brown* the characters were distributed as follows: Mr. Somerton, J. L. Baeza; Mr. Smith, W. Guernsey; Mr. Brown, Gerald Kelleher; Mrs. Smith, Mrs. L. S. Guernsey; Mrs. Somerton, May Ryan; Mrs. Brown, Julia Goldzier. This piece was enacted with a much greater degree of smoothness than the other, and all of the performers were the recipients of considerable applause.

DICKENS NIGHT BY THE KEMBLE.

The Kemble is certainly exhibiting enterprise this season in the matter of presenting large casts. It was decided recently to give a holiday performance, and the dramatic committee at once pressed the entire acting corps into service to present a dramatic version of Dickens' "Christmas Carol," under the name of *Old Scrooge*. The piece, divided into three "staves," was interpreted by the following cast: Ebenezer Scrooge, the Miser, Thomas C. Bell; Frank Freeheart, M. J. Benjamin; Mr. Cheery, W. W. Lambert; Mr. Heartily, F. D. Maltby; Bob Cratchit, J. Smithson; Dark Sam, Frank Cuddy. The characters in the *Dream* were assumed as follows: Euston, George R. Lamb; Mr. Fezziwig, W. C. Campbell; Old Joe, Ernest O. Jacobsen; Ghost of Jacob Marley, Douglas Montgomery; Ghost of Christmas Past, W. T. Angel; Ghost

of Christmas Present, Wallace Barton; Ghost of Christmas to Come, H. H. Gardner; Dark Sam, Frank Cuddy; Peter, Albert Meafey; Tiny Tim, Little Murray; Jack Wilkins, A. J. Macaulay; Fred Wiffles, W. C. Pruden; Moretti, C. D. Platt; Eddie Barkles Thos. F. McGirr; Thomas, C. D. Oxley; Mrs. Cratchit, Jeanie Cochrane; Mrs. Fezziwig, Mrs. Parkhurst; Mrs. Freeheart, Genie Robinson; Ellen, Marie Lamb; Anita, Laura D. Phelps; Martha, Annie Webb; Mrs. Mildew, Florence Trepper; Mrs. Dibble, Mamie Sloat. Other members of the society appeared as Robinson Crusoe, Valentine and Orson, All Baba, etc., the characters of fiction occurring in the *Visio*. Thomas C. Bell made a positive hit in the title role. His impersonation of the cold-hearted miser was a capital character sketch. His embodiment and description of the impressions made on him by the dream sustained the interest of the audience throughout the evening. The Bob Cratchit of J. Smithson was also a delightful specimen of character acting. Douglas Montgomery, who stalked on the stage as the ghost of Jacob Marley, fairly made one's flesh creep, while the ghastly rattle of the cash box attached to his lengthening chain was a frightful warning to the Kembleites against avarice and greed. The Christmas ghosts were splendidly made up, and called forth vivid memories. It took the "children of a larger growth" in the audience back to the time when Santa Claus and hobgoblins were a mysterious reality to them. The exigencies of space prevent a detailed criticism of all the impersonations. The frequent change of scene caused a number of stage waits, but considering the hastiness with which the affair was gotten up, the entire performance reflected great credit on the stage management of Henry G. Somborn, and the Kemble coach, George Beck. The Academy was handsomely decorated with evergreens and a large portrait of Dickens was conspicuously displayed in the lobby. C. H. Rivers, Jr., danced a hornpipe in a manner that deserves special commendation. A real feast was served in the Christmas dinner scene at Bob Cratchit's house. Thesing and recitations of those participating in the meal were less substantial.

NOTES.

The Booth appears at the Brooklyn Athenaeum Jan. 11 in a comedy entitled *The Usher*.

The Comedy Circle will give a grand gala entertainment of picked amateurs at the Lexington Avenue Opera House on Tuesday evening, Jan. 4. Money is the dramatic selection.

The Bulwer will present *Among the Breakers* at Manhattan Hall on Jan. 11. On the same evening the Architects' Lodge will play *The People's Lawyer* at the Lexington Avenue Opera House.

The Rival will repeat Robert Macaire at the Lexington Avenue Opera House on Feb. 2. The Jersey City Dramatic Club play *Unfairly Caught* and *Caste* at the Lexington Avenue Opera House this (Thursday) evening.

This Amaranth presents *Confusion* at the Brooklyn Academy on Wednesday evening, Jan. 5. The students of the New York School of Acting gave a performance in Union Hall, Somerville, N. J., on Thursday evening, Dec. 23. The programme included *Cape Mail* and *My Turn Next*, musical selections and recitations, and a monologue written expressly for the occasion by David Belasco. Several graduates of the School of Acting assisted, including Daisy Don (last year in Modjeska's company), Laura Collins, whose orchestral composition, "Two Republics," was performed at the unveiling of the Statue of Liberty, and Mr. Stephenson, late of Miss Fortescue's company. Misses Ford and McGregor, who made their first professional appearances, were particularly successful. The entertainment was managed by Franklin H. Sargent, the director of the School of Acting.

Professional Doings.



Above is presented a portrait of Louise Dillon, the captivating and clever little soubrette, whose performance of the Southern girl, in *Held by the Enemy*, was one of the most enjoyable impersonations the old year brought to us.

Charles Theodore has joined Helene Adell's company as comedian.

Marlande Clarke will shortly star in his own play, *A Shot in the Dark*.

Lillian Ramsden joins the Bryant Richmond Keep It Dark company as soubrette.

John Clark announces that H. C. Miner is no longer connected in any way with Wareing's Hoboken theatre.

Ethel Tucker is at home in Chicago enjoying a needed rest. She is not seriously ill in McKeesport as reported.

Pere Samuel French cables that Henry Arthur Jones' Noble Vagabond is a strong play and will be a "go" in America.

Milton Nobles plays six weeks in and about New York this winter. On Jan. 17 he opens a two weeks' engagement in Chicago.

Helen von Domhoff and Lydia O'Neill, both of the Conried Gypsy Baron company, are graduates of the Cincinnati College of Music.

Jessie Lee Randolph, leading lady of Newton Beers' *Lost in London* company, has been seriously ill with pneumonia, but is recovering.

After spending nearly a week in New York, Fowler and Warmington's *Skipped by the Light of the Moon* company hurried off to Williamsport Pa., to eat their Christmas dinner and to be greeted by two rousing houses on their reopening.

The Vine Street Opera House (variety) in Cincinnati, recently closed by the failure of C. S. Smith, has been reopened under the management of Nat Hyams.

F. F. Proctor has arranged to manage Charles T. Ellis for the next three years, beginning in September. Caspar the Yodler will be put on the road with new scenery.

Pauline Markham is playing her eighteenth consecutive week stand, and is having a more than usually successful season. Her time is filled to the edge of the Summer.

Kellar the Magician has concluded to manage his own business in future, with the valuable assistance of J. S. Harley. Mr. Harley is in town after an absence of nine months.

The audience in the Park Theatre, Boston, on Christmas Eve was the largest in the history of that house. The receipts were \$1,470. The Tin Soldier was the attraction.

The following have been engaged for Marguerite Fish's support through the Actors' Fund Agency: Gra Henderson, Frank Oakes Rose, John L. Wooderson and Walter Saphoré.

Peter Rice, manager for Leclair and Russell, is in town for a few weeks, while his company is playing here and about. Mr. Rice reports a fairly prosperous season for his stars in their amusing skit, *A Practical Joke*.

Franklyn Reglid writes that Effie Ellsler's Western tour in *Woman Against Woman* is most gratifyingly successful. Denver is the banner week thus far, people being turned from the doors of the Tabor Opera House.

Rich, Wells and Co.'s Minstrels will open in Springfield, Mass., on Jan. 17, playing there a week. Harry Rich is getting together a company of good burnt-cork comedians, of which he will be the head and front, and manager as well.

Marguerite Fish is playing in German at Amberg's Thalia Theatre, Philadelphia, supported by the company from the Thalia Theatre, this city. She closes there Jan. 1, and returns to New York for a week's rehearsals of her new comedy, *Our Wedding Day*, which will be produced Jan. 10. Among the company engaged to support Miss Fish in English are Sidney Drew, Frank Oakes Rose, Gra J. Henderson, M. M. Murray, Addie Cumming and Pauline Brand.

J. M. Hill two years ago sold a saddle-horse to E. F. Georger, cashier of the German Bank in Buffalo. Georger last Spring received a judgment in the Municipal Court there for damages resulting from an alleged breach of warranty for soundness. Last week the case was tried on appeal in the Superior Court and the result was a verdict in favor of Mr. Hill. Simon Fleischmann, dramatic editor of the Buffalo Courier and a member of the bar, appeared for Mr. Hill.

The laws of Michigan do not allow the posting of certain kinds of show bills. Anything descriptive of murder is especially taboo. There must be no upraised knives or cocked guns. Even a picture of Virgil in the forum with knife drawn is forbidden. The law reads "No sign, picture, painting or other representation of murder, assassination, stabbing, fighting, or any personal violence, or of the commission of any crime" shall be posted, under penalty of fine or imprisonment. Charles H. Kreshin found this out when he attempted to bill Edmund Collier in *Battle Creek*.

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